VOLUME 8 NUMBER 2 2005/06

IFAR Journal

INTERNATIONAL FOUNDATION FOR ART RESEARCH

Cellini's Salt Cellar Recovered–Unharmed

Hurricane Katrina and the Visual Arts

A New Tool for Authentication?

Antiquities Embroil U.S. Museums

INCORPORATING STOLEN ART ALERT

IFAR *Journal*, ISSN 1098-1195, is published quarterly by the International Foundation for Art Research, Inc., 500 Fifth Avenue, New York, NY 10110. Subscription rates are $65 per year. POSTMASTER: Send address changes to the International Foundation for Art Research, Inc., 500 Fifth Avenue, New York, NY 10110.

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IFAR WISHES TO ACKNOWLEDGE THE INTERNATIONAL MUSIC AND ART FOUNDATION FOR ITS GENEROUS GRANT IN PARTIAL SUPPORT OF IFAR JOURNAL.

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COVER: Benvenuto Cellini. *Saltcellar.* 1540-43.
Gold, niello work, and enamel base. See story on p. 2. (Photo: Erich Lessing/Art Resource, NY).

HAPPY ENDING FOR CELLINI'S SALTCELLAR

Lax Security an Issue

It was stolen two and a half years ago, but the most famous salt and pepper holder in the world has been recovered, and is essentially unharmed. It is, of course, the gold and enamel saltcellar (saliera) crafted by Renaissance goldsmith Benvenuto Cellini, and taken from the Kunsthistorisches Museum in Vienna in May 2003. The police have also found the thief.

The return of the saliera to the museum – on January 22, 2006 – was so significant that Austria's culture minister declared it an event that "would go down in history." It also brought to an end an embarrassing period for the museum, which has been widely criticized for its poor security and even for its ineptitude (see *IFAR Journal*, Vol. 6, no. 3).

The thief, who had no prior arrests, is Robert Mang, a 50-year-old resident of Vienna. He is the owner of a security equipment company and a specialist in the installation of alarm systems. But the museum made the theft so easy, many say he didn't need his expertise.

THE THEFT

How easy was it? Acting alone and, he now says, spontaneously and a little tipsy, Mang climbed an unprotected scaffold left overnight outside the museum to a non-burglar-proof second-story window. He smashed the window and headed for the nearby non-burglar-proof display case holding the saliera and simply took it.

Actually, he had to first cut the blinds on the other side of the window, and for that, he climbed back down the scaffold to get a knife. All in all, he was inside the museum for less than one minute! That was all the time he needed to take off with one of the museum's greatest treasures.

He took nothing else. A security alarm was triggered, but the museum guards ignored it thinking it was a "false alarm" (apparently, a common occurrence). The museum cleaning staff discovered the theft a few hours later. Three guards were suspended, and the museum director, Walter Seipel, a respected art historian, offered his resignation, but it was refused. Full blame fell on the guards. Later, many Viennese newspapers demanded his resignation, but he changed his mind.

FIGURE 1. Benvenuto Cellini, *Saltcellar*, 1540–1543. Gold, niello work, and enamel base. 10.2" x 13.1" (26 x 33.3. cm). Recovered. (Photo: Erich Lessing/Art Resource, NY).

FIGURE 2. Det., Saltcellar, showing dolphins surrounding Neptune's ship, which holds the salt. (Photo: Erich Lessing/Art Resource, NY).

When Seipel learned of the thief's occupation, he called him a "highly specialized expert" who outwitted the museum's security and suggested that the theft was a planned, professional operation, not the spontaneous job Mang and

his lawyer were claiming. Be that as it may, the museum apparently never submitted an insurance claim, possibly, some suggested, because it would have exposed the museum's security lapses. Mang was arraigned on January 23, after making a favorable impression on the Viennese press and public, who labeled him "the Robin Hood of Vienna."

The saliera was put back on view on January 29, this time in a more secure display case. In the interim, the museum had been the beneficiary of about two million euros from the government for security improvements.

THE RECOVERY

The trail that led to the recovery of the saliera involved a strange – and fortuitous – series of events. In October Mang attempted to blackmail the insurance company by demanding a ransom of ten million euros. He sent a part of the saltcellar –the only removable part, the trident of Neptune – as proof that he had the work. A planned exchange of money and object ended in a fruitless chase through the city of Vienna on October 11, after which Mang broke off contact. But police were able to trace Mang's calls to a phone card and, from security cameras at the shop where he had purchased the card, obtained a photo of him. In January they decided to release the photo to the public. He was recognized and turned himself in.

Mang led police to a wooded area north of Vienna, where he had buried the saliera in an aluminum box. The object itself was carefully wrapped and had suffered only minor damage – some cracks in the enamel. In fact, it had been buried only for a short period. For most of the time, Mang kept it under his bed.

The good condition of the object was a great relief. From the day the theft was announced there were fears that the saliera – unmarketable because of its fame – would be melted down for its semi-precious materials. Moreover, initial reports said that "a lot" of enamel had been found in the museum.

"Mang led police to a wooded area north of Vienna, where he had buried the saliera in an aluminum box. The object itself was carefully wrapped . . ."

A MASTERPIECE

Said to be worth over $50 million (USD), but essentially priceless, the saliera is one of the masterpieces of Renaissance sculpture. It was created in 1543 for the French King Francis I, who, according to Cellini's own boastful autobiography, was so enthralled the first time he saw it that he "uttered a loud cry of astonishment and could not satiate his eyes with gazing at it."

An incredibly intricate and elegant work of fancy betraying the influence of Michelangelo, with whom Cellini studied briefly, the saliera is no ordinary salt and pepper holder. Its carved figures depict an erotic allegory of the sea and earth. Neptune, god of the sea, holds a trident and is surrounded by dolphins and sea horses. His ship holds the salt. The goddess of the earth (Tellus), opposite him, sits next to a small temple that holds the peppercorns. The precariously balanced gods lean back in unstable poses, while densely packed figures representing the seasons and times of the day populate the circular base. The work is a tour de force of a master goldsmith at his height and the only gold work by Cellini still extant. What a relief to have it back unharmed and again on public view.

S.F.

MUNCH *SCREAM* TRIAL ENDS

The trial of the six men charged in the August 2004 theft of two of Norway's most important paintings – Edvard Munch's the *Scream* and *Madonna* – ended on March 21. The verdict is expected in a few weeks. The prosecution is asking for sentences of 3 to 11 years for one of the two men believed to have stolen the work; for another man who drove the getaway car; for the man believed to have masterminded the theft; and for three others. All of the accused pleaded not guilty. The works are still missing.

S.F.

FOREIGN OWNERSHIP CLAIMS EMBROIL U.S. MUSEUMS

Peru against Yale

Italy against the Getty, Metropolitan, MFA Boston, Princeton, and ?????

Greece against the Getty

This has not been a good period for the U.S. museums that collect antiquities. The Getty, the Met, The MFA Boston, Princeton, Yale, and the St. Louis Art Museum (see St Louis story in this issue of *IFAR Journal*), among other museums, have all been confronted with ownership claims.

THE GETTY

Marion True, the former curator of antiquities at the Getty Museum, is on trial in Rome for her part in an alleged conspiracy to acquire antiquities that were looted and/or exported in contravention of Italy's strict cultural patrimony laws. These laws vest ownership in the state of all antiquities found in Italian soil after 1939 and place strict limits on exportation of art objects.

Italy is also in talks with the Getty Museum to reclaim contested objects in the museum's collection (beyond those that the Getty returned voluntarily to Italy in 1999 and 2005). Meanwhile, Greece is also claiming ownership of four objects in the Getty. One of the four, as it happens, is an object also claimed by Italy.

THE METROPOLITAN MUSEUM

The Metropolitan Museum of Art has just completed what many view as a landmark agreement with Italy. The Met will transfer to Italy the ownership of twenty-one objects in the museum's collection in exchange for long-term loans from Italy of works of comparable importance. (The loans are up to four years each; the maximum Italian law allows).

The works returned by the Met, which evidence suggests were looted and illegally exported from Italy, include a group of sixteen pieces of Hellenistic silver,[1] sometimes referred to as the Morgantina Silver. They are named after the ancient city in Sicily from which some archaeologists say the silver was looted (although not everyone, including the director of the Metropolitan, agrees).

Also being returned is one of the most prized works in the Met's collection, the 6th century B.C. Attic Greek vase, known as the Euphronios krater, by the potter Euxitheos and the painter Euphronios.The krater, acquired by the museum in 1972 for the then astronomical sum of about one million dollars, will remain on view at the Met until January 2008, nine months after the scheduled April 2007 opening of the museum's new multi-million dollar Greek and Roman Galleries. The collection of Hellenistic silver will remain until 2010 in a newly designed treasury. However, the labels have already been changed to reflect the transferred ownership – they read "Lent by the Republic of Italy." The remaining four antiquities will return to Italy as soon as possible. The agreement with Italy, signed on February 21, affirms that all the objects were acquired by the museum "in good faith" and that Italy waives any right to pursue legal action against the museum whether in that country or the U.S.

Within three weeks after the agreement was signed, Italy delivered on the promised loans in exchange for the objects being returned. It announced its selection of objects to lend, but as *IFAR Journal* went to press, it was not certain which objects the museum would accept.

By signing an agreement despite the absence of what it called "incontrovertible" evidence that the disputed objects were looted, the Met avoided protracted legal entanglements with Italy, such as those that have befallen the Getty. At the same time, the museum receives something of value in exchange: high quality loaned objects equivalent in importance to the objects it has lost. The agreement, however, did not stop the museum's director, Philippe de Montebello, from forcefully stating his opposition to the "nationalist" view of art manifested in the recent rash of foreign patrimony claims. In interviews with Charlie Rose on PBS, and on a panel at the New School in New York, as well as an interview with the

[1] Fifteen pieces were acquired as a set in 1982; a sixteenth, a pylix, was acquired by the museum in 1984.

Inca Ceramic Jar, Peabody Museum, Yale University. One of the objects claimed by Peru.

New York Times in the weeks following the agreement, Mr. de Montebello described the Euphronios krater as "a monument of the shared heritage of mankind." He firmly insisted on the museum's obligation to "present all the great civilizations of the world" and to "continue acquiring" objects, even those objects lacking an "absolute provenance." (See also related comments by Peter Marzio in News & Updates section in this issue of *IFAR Journal*.)

MFA BOSTON AND PRINCETON UNIVERSITY ART MUSEUM

Only a month after the Met signed its agreement with Italy, Malcolm Rogers, director of the Museum of Fine Arts, Boston, announced he would go to Rome in late April. The trip, announced on March 15, follows an exchange of correspondence between Rogers and the culture minister of Italy, Rocco Buttiglione. The purpose of the trip, presumably, is to discuss objects in the MFA's collection claimed by Italy. But the museum is primarily looking for more information. "Right now," the museum told the *Boston Globe* on March 16, "we don't even have a list of the objects in the MFA that the Italians believe were looted from Italy."

In December 2004, the Italians requested information from the Princeton University Art Museum regarding four objects in its collection – two Greek vases, a Roman silver cup, and an Etruscan plaque. As of March 2006, however, no legal claim to the museum for the objects has been made.

PERU AGAINST YALE

Although Italy has put forward the majority of current high profile claims against museums, it is not alone. Egypt has recently claimed a mask that is one of the prized possessions of the St. Louis Art Museum and has a long-standing request to Germany to reclaim the famed bust of Nefertiti.

And best known, of course, is the claim by Greece for the Parthenon (aka "Elgin") Marbles on view at the British Museum.

Now the government of Peru has announced that it will sue Yale University for hundreds of artifacts that have been in Yale's collection for almost 100 years. They were taken from Peru in 1911-12 by Hiram Bingham, then a Professor at Yale and later both Governor and a U.S. Senator from the state of Connecticut. He led three expeditions to Machu Picchu that were jointly financed by Yale and the National Geographic Society. The artifacts have been displayed for years at the Peabody Museum in New Haven and recently returned there from a three-year national tour in a major exhibition: "Machu Picchu: Unveiling the Mystery of the Incas."

Unlike the ownership disputes discussed above, which rest on recent patrimony and export laws, the Yale-Peru dispute rests on the interpretation of official agreements signed by Bingham and the Peruvian government in 1912 and 1916. Objects brought to Yale from expeditions that were covered by the 1916 agreement were later returned to Peru. In contention now are the works covered by the less stringent 1912 agreement. Peru says that even those objects were intended to be on "loan" to Yale for study and research, and not intended to remain in its permanent collection. The university, however, contends that it has clear legal title to the works. In early March 2006, the National Geographic Society said that it agrees with Peru's interpretation of the agreement. The government of Peru has apparently rejected a proposed compromise proffered by Yale to have two collections – one at Yale and one at a new museum to be built in Peru.

There is an irony in Peru's aggressive stance against Yale. In the late 1980s, Peru sued in U.S. federal court to reclaim hundreds of Pre-Colombian objects that it contended were smuggled illegally into the U.S. from Peru. (*Peru v. Johnson, Wendt, Swetnam et al.*). The U.S. Customs

Service confiscated many of the items, and a grand jury indicted the importers and dealers. Civil and criminal cases ensued. At the time, a representative of the Peruvian government, George C. Roberts, while acknowledging that if the Peruvians prevailed in their ownership claim, it could have far-reaching consequences, stated: "No one has ever said that Peru will be looking for artifacts to reclaim in American museums. What's gone is gone, and we're not trying to get it back. The objective of all this is to prevent ongoing pillaging."[2] The claim against Yale, however, shows how much the cultural property repatriation climate has changed in Peru and elsewhere.

S.F.

[2] Quoted in Andrew Decker, "Digging for Dollars," *Art & Auction*, May 1989, pp. 142-147.

SAY IT ISN'T TRUE— AVOIDABLE ACCIDENTS BEFALL MUSEUMS

Man Trips and Breaks Antique Vase in Fitzwilliam Museum

Twelve-year-old Boy Sticks Chewing Gum on Painting in Detroit Museum

Milwaukee Museum Martinifest Ends with Damaged Objects

Museums have reason to worry about security these days, what with thefts and break-ins in so many parts of the world. But there are incidents that security can't anticipate, short of putting every visitor on a leash.

Take the Fitzwilliam Museum in Cambridge, England. Important museum. So how do you figure that on a February day this year, a 42-year-old museum visitor would trip on his own shoelace, tumble down a staircase, and fall into three Chinese Qing dynasty vases, shattering them in the process? The porcelain vases, dating from the late 17th or early 18th centuries, were sitting unprotected on a window sill beside the staircase. They'd been there, unprotected, for 40 years. The museum's director, Duncan Robinson, reached for an understatement and called the incident a "regrettable accident." The visitor was not hurt, but the vases, Robinson said, were smashed into "very small pieces," although the museum is "determined to put them back together." But not with the help of an insurance company. The vases, it appears, were not insured.

The Detroit Institute of Arts was victimized by a somewhat more malicious incident. Here, the "culprit" was a 12-year-old boy on a school trip to the museum. Without being immediately spotted, he stuck a wad of chewing gum on the lower left corner of a Helen Frankenthaler painting, *The Bay*. This abstract work dates from 1963 and is 7 feet tall. Although this act of vandalism was deliberate, it has a happier ending than the one in Cambridge. Using tweezers, solvent, and hand-rolled Q-tips, the museum's conservator was able to remove the gum and touch up the damage. The boy was suspended from school and was disciplined by his parents as well. But boys will be boys, and guards always have to be on the lookout.

Meanwhile, the Milwaukee Art Museum is realizing that the overcrowded, semi-formal rental event it booked at the museum for February was not a good idea. The proceedings got out of hand and ended with food, drink, and vomit on a few of the museum objects and injuries to some of the attendees. Two of the sculptures were removed immediately for what the museum, again reaching for understatement, called "review." The event, dubbed a Martinifest, offered unlimited martinis for $30. There were many takers. Later it was agreed that the serving of drinks should have been more controlled.

The affair was clearly crowded, and the museum and the rental group disagree on the number of people the museum said could be accommodated. However, it was obvious that the number the museum believed could comfortably fit in was far less than the number that actually attended. Many museums help support themselves by renting their space. Most, however, limit the types of events as well as the locations for them. Some museums, however, like the Milwaukee museum, allow events in galleries that exhibit art. The question then must be: how to make sure that the art is protected.

S.F.

EGYPT AND ST. LOUIS MUSEUM BATTLE OVER MASK

The demand by the Egyptian government for the return of a well-preserved and strikingly beautiful mummy mask in the St. Louis Art Museum further adds to the embarrassment recently suffered by American museums and collectors engaged in acquiring antiquities. While this affair lacks the drama of Italian efforts for the recovery of that nation's cultural patrimony, it underscores the difficulties faced by institutions attempting to verify dealer provenances.

The mask in question was a part of the burial equipment of a nineteenth-dynasty noblewoman named Ka-nefer-nefer who lived over 3,000 years ago during the Ramessid Period and was interred in Saqqara, the necropolis of ancient Memphis. Probably shortly after her burial, plunderers broke into the tomb, forced open the sarcophagus, and destroyed the mummy in order to remove the jewelry from the corpse – a common desecration in ancient Egypt. The tomb was forgotten and covered by sand and rubble until its rediscovery in 1952 by Egyptian archaeologist Zakariya Goneim, then a contract employee of the Egyptian Antiquities Organization (now the Supreme Council of Antiquities). He dutifully recorded and photographed his finds *in situ*. Following normal procedure, they were soon moved to a nearby storage facility, or magazine.

The odyssey of the mask then becomes murky. According to the dealer who sold it to the St. Louis museum, it arrived in Amsterdam in 1952, the year of its discovery, purportedly as part of a division with the excavator. Consigned to a European collector, the mask eventually became the property of the Aboutaam brothers, trading as Phoenix Fine Arts of Geneva and New York, who later sold it to the St. Louis museum in 1998 for about half a million dollars.

Dr. Zahi Hawass, the respected Chairman of the Egyptian Supreme Council of Antiquities, disputes the Aboutaams' assertions, pointing out that neither the Council nor its predecessor organization ever divided excavation finds with individuals working for it. This privilege was only granted to foreign expeditions and, by that time, rarely awarded. In a 1957 publication, Dr. Goneim included some of the objects found in Ka-nefer-nefer's tomb and acknowledged the ownership of the mask by specifically thanking the Antiquities Authority for its permission to reproduce the image. Assuming this information to be correct, it appears that the object must be considered stolen property belonging to the Egyptian Government. Support for the easily confirmable allegations by the Egyptians is found in a report by the respected Dutch Egyptologist Maarten Raven of the Rijksmusem of Leiden, who stated that the magazine containing the mask was looted in 1985 with many objects from it subsequently offered on the art market. It should be noted that Ali Aboutaam, one of the brothers involved with the sale of the mask, has been convicted and sentenced in absentia by an Egyptian court for antiquities smuggling and was also placed on probation after pleading guilty in a U.S. court for a violation of custom law.

Mummy Mask of Ka-Nefer-Nefer, Egyptian, Dynasty 19 (1307-1196 B.C.). Plaster, linen, resin, glass, wood, gold, and pigment; 21 1/16" x 14 9/16" x 9 ". St. Louis Art Museum.

Obviously, the reputable St. Louis Art Museum would not knowingly purchase a stolen object. Museum officials demanded documentation proving the legitimacy of the earlier sale and cannot be overly faulted for accepting the provenance submitted by the dealer. Institutions like St. Louis, with comparatively small collections of Egyptian art, rarely have an Egyptologist on staff capable of making detailed inquiries regarding

provenance. The museum has said that it also checked with the Art Loss Register, with Interpol, and with the director of the Egyptian Museum at the time, and no objections to the acquisition were raised.

Although a response to the Egyptian demand is not yet forthcoming, the museum is, according to its director, Brent Benjamin, carefully investigating the Egyptian claim and has asked for additional information. Certainly the museum, if it becomes convinced that it was stolen, will return the mask. If this occurs, St. Louis will hopefully recover its cost from the dealer.

The lesson to be learned from this unfortunate affair is quite clear. A dealer provenance must be carefully vetted and independent research resorted to before consummating a purchase. Substantial amounts of money, as well as the reputation of the buyer, are involved in antiquities sales, making it foolhardy not to attempt to substantiate the history of objects from frequently looted cultures. In this particular case, the operative word is stolen, not looted. This distinction removes it from the Egyptian 1983 nationalization law, meaning that if it was looted and left Egypt before that year, its importation to the U.S. might be considered legal. It is unfortunate that many undocumented ancient treasures were consigned to poorly protected storage areas. Egypt has recently been attempting to correct this situation by building more secure magazines and photographing their contents, but given the large number of items stored in numerous locations, this will take considerable time and effort.

In conclusion, let us offer an observation on one aspect of the museum's defense of its attempt at due diligence: the search on the Art Loss Register (ALR). The possibility that the object was registered with the ALR was minute. Looted material would not be on a list of stolen property, and it would be almost as unlikely that the registry would contain even documented archaeological material stolen from storage. This is not meant to imply that the museum should not have done so, but that the mask's absence from the registry could not be heavily relied on.

Jack A. Josephson

New AAMD Guidelines On Antiquities Loans Raise Questions Of What To Do With Unprovenanced Objects

With more and more U. S. museums targeted by foreign governments because of their antiquities collections, the Association of Art Museum Directors (AAMD) has stepped in with guidelines to deal with antiquities on loan to museums.[1] This is a thorny issue and follows the guidelines for acquisition of antiquities set out by the AAMD in 2004.[2] However, neither the 2004 guidelines nor those of 2006 are legally binding on the AAMD's 169 member museums.

The new guidelines, published in February 2006, underscore the need for transparency and due diligence in the borrowing of ancient objects. Among other things, they caution museums to:

- be aware of the "legal and ethical" status of an object before borrowing it;
- act in accordance with the 1970 UNESCO Convention on Cultural Property by not borrowing objects "that were illegally removed from 'a museum, or a religious, or secular public monument or similar institution' after 1970";
- carefully search an object's provenance;
- be cognizant of all relevant U.S. federal and local laws;
- research the laws of the foreign country where the object was found (since "the status of a work under the law of its country of origin . . . may affect its status under U.S. law"); and
- advise lenders that "third party claims could result in a delay to, or prohibit, the return of the object."

Significantly, as with the 2004 report, the guidelines ask members to observe a cut-off date of 1970 for adherence to the UNESCO Convention. This is more stringent than the 1983 date when the U.S. became a party to the Convention.

While the accompanying Statement of Principles "deplores the illicit and unscientific excavation of archaeological materials . . . from archaeological sites, [and] the destruction or defacing of ancient monuments . . .", the guidelines themselves do not directly address the possible connection between the acquisition of antiquities and the looting of sites. Moreover, the guidelines state that even if the provenance of an object is incomplete, the objects may still "deserve to be publicly displayed, conserved, studied, and published because of their rar-

ity, historical importance, and aesthetic merit." This is in keeping with the AAMD's belief that art museums play an important role "in enriching public life by preserving and interpreting the world's shared artistic heritage."

As might be expected, the Archaeological Institute of America (AIA) quickly criticized the new guidelines for not being stringent enough. In fact, said AIA, they "fall short in several areas." In particular, AIA noted the absence of any directive opposed to acquiring objects from "unrecorded or unexcavated" sites, from where, according to the archaeological group, they are most likely to be looted.

Exhibiting works that lack complete provenance is another touchy but unresolved issue. Despite enormous research and effort, for many objects a complete provenance is never found. Archaeologists are at odds with museum directors and curators on what to do with such objects. Archaeologists believe that exhibiting them encourages further looting. But in a recent PBS interview, Peter Marzio, Director of the Houston Museum of Fine Arts, spoke for many directors when he said that the worst thing that can happen to those objects is that they "never see the public light." Touching on the central point of the directors' position, he underlined that exhibiting them "not only give[s] the public a chance to see these extraordinary works, but it also gives scholars and researchers and potential claimants the opportunity to see what is there."

S.F.

"Exhibiting works that lack complete provenance is another touchy but unresolved issue."

[1] Report of the AAMD Subcommittee on Incoming Loans of Archaeological Material and Ancient Art, released on February 27, 2006.
[2] Report on the AAMD Task Force on the Acquisition of Archaeological Material and Ancient Art, issued in June 2004.

AUSTRIA RULES IN FAVOR OF ALTMANN

Klimt Paintings to Go on View in Los Angeles

The legal battle between the government of Austria and a California resident –Maria Altmann – has been decided in favor of Mrs. Altmann.

A three-member arbitration panel in Austria ruled in January 2006 that five paintings by Gustav Klimt should be returned to Mrs. Altmann. (A sixth disputed Klimt was not part of this decision.) The ownership dispute, which included two portraits of Altmann's aunt, Adele Bloch-Bauer, involved some of the most famous works in the Belvedere Gallery in Vienna. Mrs. Altmann, who turned 90 in February, had sued Austria in U.S. federal court to reclaim the works, which had belonged to her uncle Ferdinand Bloch-Bauer before World War II. They were taken by the Nazis in Austria when Ferdinand fled the country in 1938. (See *IFAR Journal*, Vol. 5, nos. 1-3.)

Austria argued that as a sovereign country it was immune from such suits. But after a ruling by the U.S. Supreme Court allowed the case to proceed, the parties agreed to move the dispute to Austria and accept binding arbitration.

Ferdinand's wife, Adele, who died in 1925, had asked in her will that the works be given to Austria when Ferdinand died. At issue was whether that stipulation was a binding or non-binding request. In its decision, the arbitrators ruled that the request was not legally binding and that, moreover, Ferdinand owned the works, not Adele. The panel also addressed the manner in which Austria came into possession of each painting. It never "considered the possibility of original acquisition by prescription" (i.e. statute of limitations).

After the ruling, the works, which were considered national treasures in Austria, were kept on view at the Belvedere until the museum received e-mail threats of harm to them. They were then taken down. Austria tried to find the money - said to be $300 million dollars - to purchase the works, but failed. In addition, because the ruling went in favor of Mrs. Altmann, Austria was asked to bear the full legal costs of the proceedings.

The five Klimt paintings were returned to Altmann – and four other heirs – on March 14. They will be on display in a special exhibition at the Los Angeles County Museum of Art (LACMA) from April 4 to June 30. It is not known what will happen to them after that.

In a separate ruling, a different arbitration panel in Austria ruled on March 20th that the Bloch-Bauer mansion, where the Klimt paintings hung before the War, should also be returned to the Altmann family. It is said to be worth 5 million euros (currently about $6 million USD).

S.F.

U.S. IMPOSES IMPORT RESTRICTIONS ON OBJECTS FROM COLOMBIA

Italy Restrictions Extended for 5 Years
No Decision on Request from China

COLOMBIA

Responding to a request from the government of Colombia, the U.S. has placed import restrictions on certain types of pre-Colombian archaeological artifacts as well as ethnological and ecclesiastic materials from the Spanish Colonial period. The restrictions went into effect March 17, 2006 and will remain for five years.

Colombia thus joins ten other countries (including two others in South America and four in Latin America)[1] currently receiving similar U.S. protection under the 1970 UNESCO Convention on Cultural Property.[2] The U.S. became a party to the Convention (with modifications) in 1983 with passage of the Convention on Cultural Property Implementation Act (CPIA). Under this legislation, countries that are parties to the UNESCO Convention (currently, 103 countries, including the U.S.) can ask the U.S. for help when they believe their cultural heritage is in "jeopardy of pillage" and when they meet certain other qualifications. These requests are reviewed by an Advisory Committee, which makes recommendations to the State Department.

The bilateral agreement with Colombia calls for protection of certain Pre-Colombian archaeological materials dating from approximately 1500 B.C. to 1530 A.D. These include (but are not limited to) objects such as ceramic figurines, vessels and funerary urns; gold and alloy jewelry; rock art; and large sculpted stone, associated with several cultures, such as the Uraba, Calima and Tumaco[3] (Figs. 1 and 2).

Protection is also being given to certain ecclesiastical and ethnographic materials from the Spanish Colonial period dating from A.D. 1530 to 1830. These include (but are not limited to) paintings, *santos* (statues of saints), and certain textiles, such as liturgical vestments and wall hangings.

As a result of this agreement, restricted objects may now enter the U.S. only if they have a valid export permit issued by Colombian authorities or if it can be documented that they left Colombia prior to March 17, 2006.

TYPES OF COLOMBIAN OBJECTS SUBJECT TO IMPORT RESTRICTIONS

FIGURE 1. Ceramic Vessels
Malagana Cup with Kneeling Figure

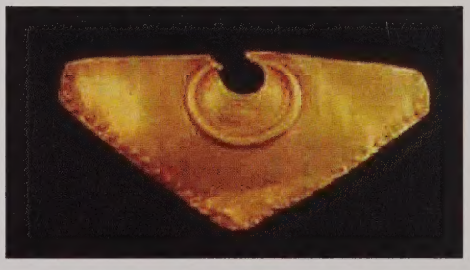

FIGURE 2. Gold and Alloy Objects
Nose Ornament

Photos: Instituto Nacional de Antropologia e Historia.

[1] The 10 other countries are: Bolivia, Cambodia, Cyprus, El Salvador, Guatemala, Honduras, Italy, Mali, Nicaragua, and Peru.

[2] The full title is: UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. It was drafted November 14, 1970.

[3] For a complete list of restricted objects, see the U.S. State Department Website: http://exchanges.state.gov/culprop/colombia or Federal Register Notice 9111-14 of March 17, 2006.

ITALY

Significantly more controversial was the renewal of a five-year agreement between the U.S. and the government of Italy. The renewal became effective January 19, 2006 and also runs for five years.

The agreement restricts importation of a very broad range of objects dating from the 9th century B.C. to the 5th Century A.D. It includes not only objects originally made in what is currently Italy, but also Attic vases and other pottery from Greece that was exported in ancient times throughout the Mediterranean region.

Five years ago, when Italy's original request was being considered, antiquities dealers and collectors in the U.S. protested its scope, which they believed went far beyond the intention of the CPIA to protect only objects "in jeopardy of pillage" (see *IFAR Journal*, Vol. 4, no.1). Moreover, they asserted, U.S. protection was only intended to be granted if the country requesting it was making strong efforts to protect its own borders and reduce pillage. They felt that was not the case. In response to their concerns, the 2001 bilateral agreement called for Italy to, among other things:

- undertake prompt prosecution and institute more severe penalties for looters;
- intensify investigations by the Carabinieri (Italian police) . . . on the looting of archaeological sites and on the routes taken by smugglers out of the country;
- agree to promote long-term loans for objects of archaeological and artistic interest to U.S. institutions; and
- examine ways to facilitate the export of archaeological items legitimately sold within Italy.

When the renewal with Italy was under consideration, the State Department held a rare public hearing (on September 8) soliciting comments. Fifteen people addressed the scope of the restrictions and the need for renewing the ban. While archaeologist Malcolm Bell pointed to the success of the agreement – increased policing of archaeological sites in Italy and the availability of long-term loans of Italian objects to the U.S. – William Pearlstein, an attorney representing antiquities dealers, disagreed, saying that in regard to long-term loans, for example, the situation was not as straightforward as intended. Italy was, in fact, "discriminating against museums" where it is pursuing patrimony claims.

In the five years since the original U.S. import ban on Italian objects, the cultural property climate has changed considerably, and Italy has become more aggressive in pursuing patrimony claims in the U.S. through means other than the CPIA. When the renewal went into effect in January, Italy was negotiating with the Metropolitan Museum for the return of several objects, including the renowned Euphronios vase; was prosecuting in Rome the Getty Museum's former curator of antiquities (who, ironically, was one of the strongest supporters of Italy's request to the U.S. in 2001); and was threatening to initiate claims against several other museums in the U.S., including the Museum of Fine Arts, Boston (see story, p.4).

"In the five years since the original U.S. import ban on Italian objects, the cultural property climate has changed considerably . . ."

CHINA

Another controversial request, from China, for U.S. import protection under the CPIA is still under consideration. Submitted in May 2004 and debated at a public hearing in February 2005 (see *IFAR Journal*, Vol. 7, nos. 3&4), this request, too, has been criticized by both the trade and the museum community as being too broad and even unnecessary, given China's own active internal art market for antiquities.

CHINESE-ITALIAN AGREEMENT ON CULTURAL HERITAGE

Meanwhile, Italy and China have signed a bilateral agreement to share information and training regarding cultural heritage. The agreement, signed in China on January 20 by the culture ministers of both countries (Italy's Culture Minister Rocco Buttiglione was in China to kick off the "Year of Italy in China"), entails the training in Italy of a Chinese task force for the safeguarding of cultural heritage. The training will be conducted by the Carabinieri's Unit for Cultural Heritage. The goal is to help China classify and document its millions of cultural objects, as well as learn how to investigate and document what has been illegally taken. Italy has previously signed similar training agreements with Cyprus, Mozambique, and Guatemala.

S.F.

A DIGITAL TECHNIQUE FOR AUTHENTICATION IN THE VISUAL ARTS

DANIEL ROCKMORE, SIWEI LYU, AND HANY FARID*

Can mathematics help the connoisseur? Dartmouth College researchers present a mathematical measure of an artist's style that may yield a new quantitative tool for the authenticator's kit.

EDITOR'S NOTE:

The process of attributing or authenticating a work of art, which IFAR has been involved with for 36 years, has never been an exact science, but rather, depending on the work, a combination of connoisseurship, scholarly documentation (including provenance), and examination of the physical properties of the work. In recent years, however, several mathematical and scientific methodologies that take advantage of sophisticated new computer programs to analyze elements of an artist's style have been introduced. Although none of them have been tested on a large enough universe of artworks to convince skeptics, or even proponents, several do hold out the promise of adding valuable new tools to the authenticator's arsenal. The following article is the first of several that *IFAR Journal* will publish by scientists and mathematicians working in the new field, not as an endorsement *per se* but to introduce our readers to these new methodologies.

INTRODUCTION

It probably wasn't long after people began paying money for art that a lucrative business in forgery was born. And it probably wasn't too much later when techniques for detecting art forgeries emerged. The early authentication techniques remain preeminent. By and large these are based on connoisseurship – the discerning "eye" of an expert steeped in the work and life of the artist in question, whose opinion may be informed by the *catalogue raisonné*, the authoritative documentation of the artist's œuvre. Other desiderata may include provenance, which, ideally, could trace the work back to the artist's studio or circle or his known early collectors. Detailed analysis of a signature, if present, may also be instructive.[1]

FIGURE 1. *Mountain Landscape with Ridge and Valley* (c.1552), Herzog Anton Ulrich Museum Braunschweig, Kupferstichkabinett Z. 381, by Pieter Bruegel the Elder.

"Is the hand of the artist implicit in the numerical or digital representation of a work of art? In this *IFAR Journal* article we suggest that the answer. . . is 'yes'."

1 2 3 4 5 6

FIGURE 2. *Madonna and Child with Saints,* c.1500. Oil and tempera on panel, 175.2 x 172 cm, attributed to Perugino and assistants. Hood Museum, Dartmouth College, Hanover, New Hampshire. Details #1–6 show the faces in the paintings from left to right, starting with the bearded figure of Saint Anthony Abbot on the far left.

"Our work bears some similarity to computational approaches used to help determine literary authorship . . ."

However, in this day and age when practically any work of art can be and often is digitized and thereby transformed to a set of numbers resident within a computer, it is natural to wonder if mathematical tools might be brought to bear on the problem of authentication. That is, is the hand of the artist implicit in the numerical or digital representation of a work of art? In this *IFAR Journal* article, we suggest that the answer to such a question is "yes." We describe a new computational method for analyzing prints, drawings and paintings, which, preliminary research suggests, is useful for authentication. This approach builds a statistical model of an artist from the scans of a set of authenticated works, against which new works are then compared. In our initial investigations we have applied our tools to look for distinctions both *across* different works – e.g., the drawings of Pieter Bruegel the Elder (Fig. 1) – as well as *within* an individual work – e.g., the faces of the six figures in Perugino's *Madonna and Child* (Fig. 2). With Bruegel, we were successful in distinguishing eight authenticated drawings from works by various imitators (based on the attributions of the current catalogue raisonné).[2] While with the Perugino, our analysis found evidence of four different painters, a result that is in line with at least some expert opinion.[3]

While our techniques draw from relatively modern mathematical research, they do not by any means mark the first time mathematical methods have been brought to bear on the problem of authentication. Preeminent are the tried and true tools for dating a work via materials analysis through a basic application of the mathematics of *differential equations.* Of greater mathematical interest is the relatively recent application of ideas from the discipline of *machine learning* (an outgrowth of work on artificial intelligence) to the analysis and classification of craquelure and signatures. In the special case of the drip paintings of Jackson Pollock, the mathematics of fractals appears to produce a reliable quantitative stylistic signature, while also contributing to a discussion of the evolution of Pollock's aesthetic.[4]

Our work bears some similarity to computational approaches used to help determine literary authorship, a field which has come be known as *stylometry*[5]. Indeed, as more and more art collections are digitized (see, e.g., the ArtSTOR Project[6]), mathematical and computational techniques should begin to play a more important role in the analysis of visual artwork. We view the methodology outlined below as a potential new non-invasive and non-destructive computational technique for the authenticator's toolkit.

SOME RESULTS

Let us begin by showing some results. For this it suffices to know that from a corpus of high resolution digitized images of the original works, our procedure automatically produces a list of numbers for each image that ultimately is whittled down to a summary given by three numbers per picture (in the case of the Bruegels and their imitations) or three numbers per detail (in the case of the Perugino). As part of the preparation, we convert these color images to a grayscale version.[7] This enables us to attend to attributes of line. Each grayscale digital image comprises just over 4 million pixels, which are in turn represented in the computer as just over 4 million numbers (one number per pixel). Each number represents the intensity of light at the associated pixel position. This numerical encoding of the image is used as input for a sequence of mathematical steps (briefly outlined later in this article) that ultimately produces the list of three numbers that serves as the numerical summary of the original image. As any list of three numbers naturally corresponds to a point in the Cartesian representation of three-dimensional space,[8] each image (picture or detail, depending on the situation) corresponds to a geomet-

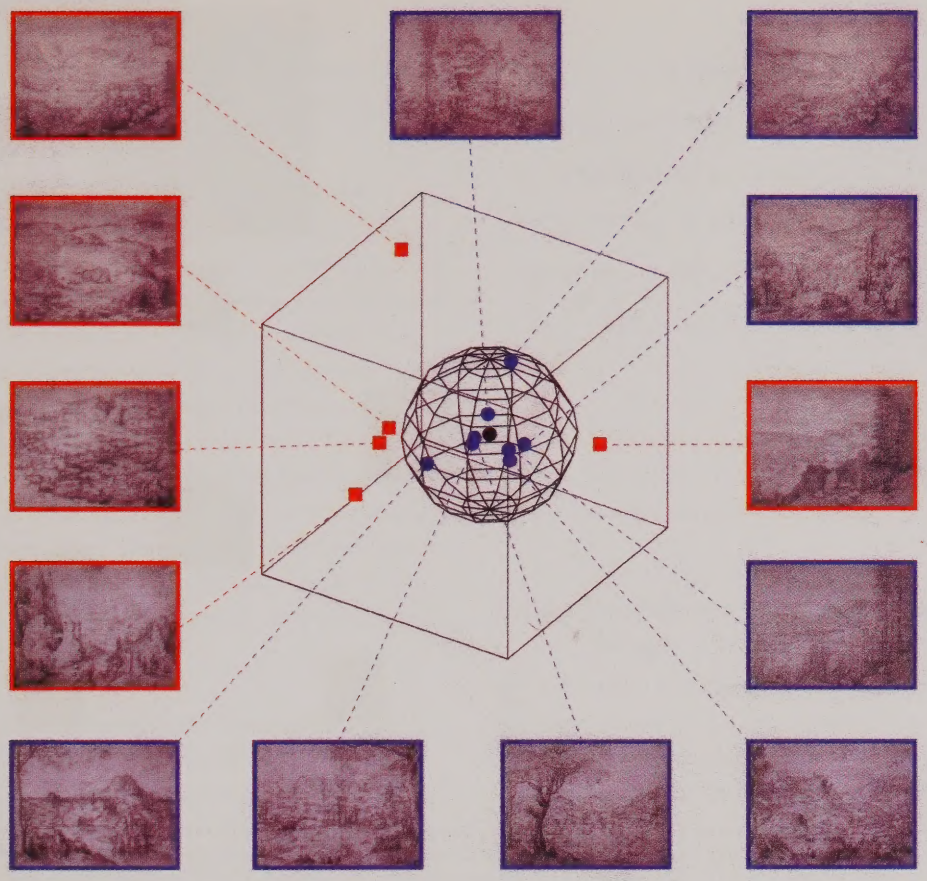

FIGURE 3. Results of analyzing two sets of authentic Bruegel drawings and imitations (13 works). The blue circles represent authentic Bruegel drawings, and the red squares represent imitations. The imitations lie significantly (in a statistical sense) outside of the bounding sphere of authentic drawings.

ric point in space. The degree of similarity between images then corresponds to the distance between associated points.

INVESTIGATION #1: Bruegel—or Not?

The Flemish painter and draftsman, Pieter Bruegel the Elder (1525/30-1569), was among the greatest artists of the sixteenth century. Over time he acquired many imitators, some undoubtedly simply eager to work in the style of the great master and others surely hoping to pass off their work as Bruegel's for monetary gain. Some of these followers and forgers were sufficiently expert that, after being unmasked (or discovered), they became famous in their own right (e.g., Jacob Savery).

"In one experiment we considered a set of thirteen landscapes by Bruegel and five acknowledged Bruegel imitations."

The authentication of Bruegel's work continues to be a subject of great interest. Many drawings formerly attributed to Bruegel are now attributed to others, and what was at the turn of the twentieth century a body of work of about one hundred drawings has over time been trimmed to approximately fifty.[9] Motivated by the Metropolitan Museum of Art's 2001 exhibit "Pieter Bruegel the Elder: Drawings and Prints" (curated by Nadine M. Orenstein), which contained Bruegel works possessing secure attribu-

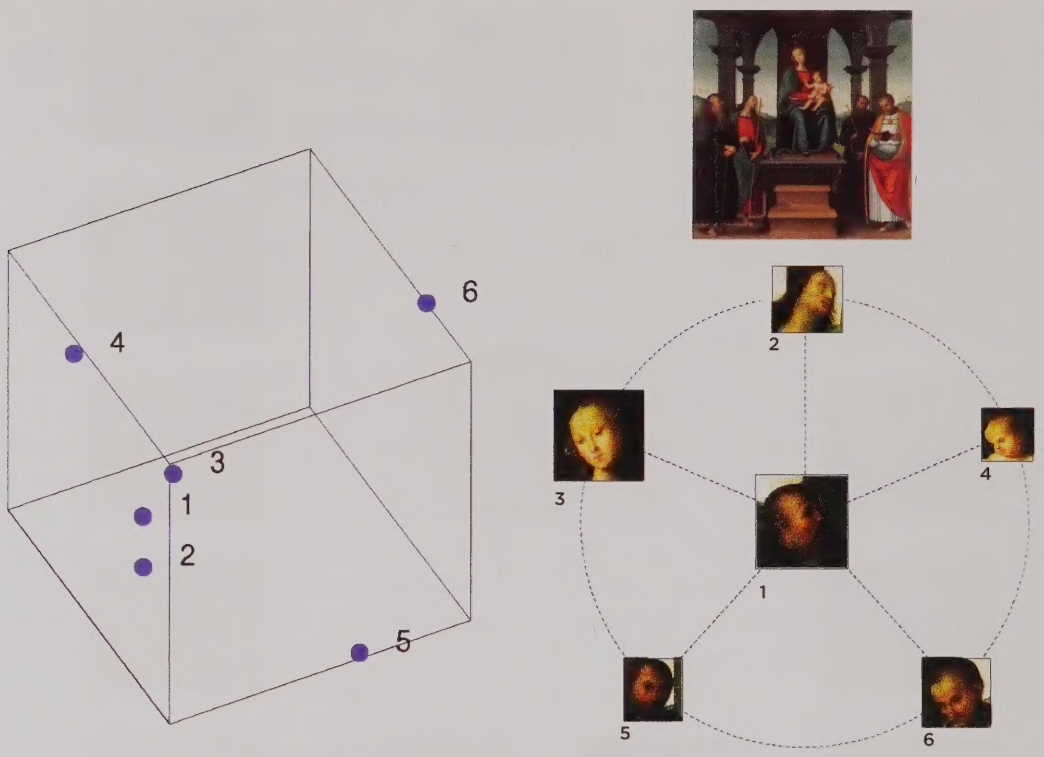

FIGURE 4. Results of analyzing Perugino's *Madonna and Child.* The numbered data points in the cube correspond to the six faces indicated on the right (the numbering is from left to right of the painting starting with the bearded figure; see also Fig. 2). Note how the three leftmost faces (1-3) cluster, while the remaining faces are distinct. This clustering pattern suggests the presence of at least four distinct hands.

tion as well as others that are acknowledged imitations, we investigated the question of whether or not a mathematical comparison of the images would support some of the experts' attributions. In one experiment we considered a set of thirteen landscapes consisting of eight secure drawings by Bruegel and five acknowledged Bruegel imitations.[10] Our working data was obtained by digitally scanning 35mm color slides at a resolution of 2400 dots per inch (dpi).[11] After scanning, these color images were cropped to a central square region, 2048 pixels on a side. Finally, the mathematical (wavelet) analysis was applied to the cropped images.

The result of doing this for Bruegel and Bruegel-like images in our two sets of drawings is shown in Figure 3. Therein, the blue dots mark the numerical summaries of the authenticated Bruegels, and the red dots mark the imitations. Thumbnail images of the drawings surround the borders. Notice that in each case, the authentic Bruegels are closely clustered together and are well separated from the imitations. In fact, this clustering is "statistically significant" in the sense that the distance of this group of points from the others is of a greater extent than would be attributed to mere chance. The wire-frame sphere surrounding the Bruegel points has been drawn only to emphasize that the analysis produces a statistic by which the authentic Bruegels do in fact cluster together while simultaneously exhibiting a collective difference from each imitation. This suggests that the wavelet analysis can be useful for authentication. In the authentication scenario, presumably we would be working (as in this situation) with a body of known secure works against which the questioned work would be compared.

INVESTIGATION #2: Perugino — The Problem Of Determining *How Many Hands*?

Pietro di Cristoforo Vannucci (Perugino) (1450–1523) is well known as a portraitist and a fresco painter, but is, perhaps, best known for his altarpieces. By the 1490s, Perugino, a prolific artist, maintained workshops in both Florence and Perugia. As was often the case for a large work by a great Renaissance master, it is likely that Perugino only painted a portion of the *Madonna and Child* (Fig. 2; Hood Museum, Hanover, NH) while apprentices did the rest. To this end, we wondered if our technique could uncover mathematical differences among the faces of the individual characters in the work in order to help answer the question: *how many hands contributed to the work?*

Our technique focuses on the linear elements of the work. Thus, in order to best pick up the fine brushwork, we decided to photograph the painting using a large-format camera (providing an 8×10 inch transparency) and then drum-scan the image to obtain a color 16,852 × 18,204 pixel image. This results in a digital image that is approximately 300 megapixels, and is thus at a resolution that is approximately 60 times greater than that obtained by a standard digital camera. We chose to compare the facial regions of the six characters, which were cropped from the full image. Following the technique used in the Bruegel analysis, the pixel values for each of the facial details were then fed into the computational process. The result is a list of three numbers for each facial region, displayed graphically in Figure 4. The six faces are numbered from left to right as they appear in the painting. Note how points 1, 2, and 3 cluster, while the remaining points are distinct. This clustering pattern suggests the presence of at least four distinct hands with one hand responsible for the faces on the three leftmost figures. This is consistent with the views of some art historians, such as Bart Thurber (Curator at Dartmouth's Hood Museum), although not all. For example, Laurence Kanter, Curator-in-Charge of the Robert Lehman Collection at New York's Metropolitan Museum of Art, believes that the absence of color data (due to our decision to perform the analysis in grayscale rather than color) represents a significant omission.[12]

"... It is likely that Perugino only painted a portion of the *Madonna and Child* ... We wondered if our technique could uncover mathematical differences among the faces ..."

THE PROCESS: An Algorithm For Art Authentication

So, how was this accomplished? How is it that the digital representations of each of these masterful works of art were reduced to a list of just three numbers that appear to be able to summarize the characteristic brushstroke and line, what might be called the "style" of their makers? At the heart of the method is a representation of the digital image that is not a simple pointillist collection of pixels, but, rather, one that is more akin to an accumulation or layering of basic linear elements. The latter is a *wavelet representation* and is explained below.

Analysis

While the basic datum of the pixel representation is the pixel, the basic elements of a wavelet representation can be thought of as linear elements of varying scales and orientations. The attribute of orientation is a familiar one and ranges from vertical to horizontal. The notion of scale is perhaps less familiar. It should be thought of as the level of detail at which the analysis is conducted, and it ranges from the finest resolution (as determined by the original digital image) through increasingly coarser representations, or equivalently (using the metaphor of the microscope), from a highest to lowest power of magnification. Finest scale then corresponds to highest magnification, and coarser scales

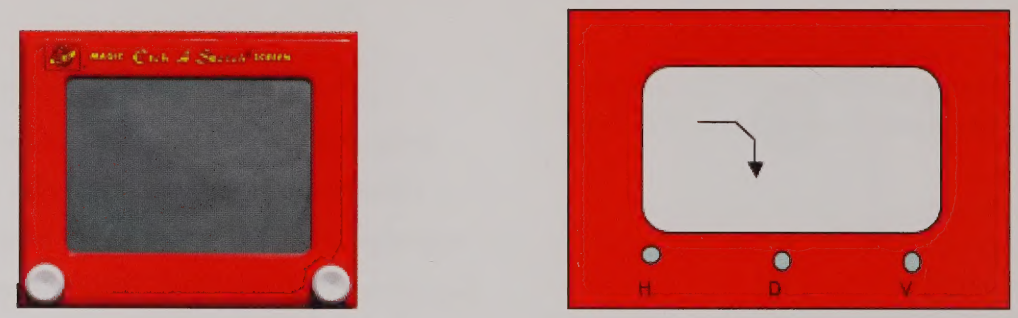

FIGURE 5. On the left is a "standard" Etch-A-Sketch™, where horizontal and vertical moves on the screen are enabled by moving the left and right knobs respectively. At the right is a cartoon of what our wavelet Etch-A-Sketch might look like, this time with three knobs that from left to right control horizontal, diagonal, and vertical movement of the cursor. The three lines on the "screen" are drawn by the independent movement of these three knobs in sequence.

are those determined by lower and lower magnifications. Note that what appears to be a line at a coarse scale might actually be a mish-mash of detailed lines that at a low resolution give an overall linear sense (at some particular orientation).

In discussing the wavelet representation, a useful picture to keep in mind is the well-known "Etch-a-Sketch" children's drawing toy. The standard Etch-a-Sketch has a blank screen and two knobs, one for horizontal navigation and another for vertical navigation. Lines of orientations that are between horizontal and vertical need to be built as varying amounts of horizontal and vertical movements. A wavelet decomposition in essence recovers from the image the amount that the knobs have been turned at each point but with the additional feature that the assumed "wavelet Etch-a-Sketch" has three knobs, permitting vertical, horizontal, and diagonal navigation (Fig. 5). Thus, while the pixel representation implicitly views a digital image as a highly resolved collection of individual light intensities, the wavelet representation can be thought of as a description of the image as a layering, or accumulation, of linear elements of varying length, orientation, and even thickness, at a range of resolutions. The entire process consists of extracting statistics related to this "knob-tuning data" acquired over a range of five scales and then using these numbers as a quantitative signature of the artist.

A picture is worth at least one thousand words (and maybe as many equations), so, using a detail from Bruegel's *Mountain Landscape with Ridge and Valley* (Fig. 1), let us look at some visual representations that illustrate the results of a wavelet analysis (Fig. 6).[13]

As described above, at any particular scale the wavelet decomposition accomplishes the extraction of vertical, horizontal, and diagonal linear elements – i.e., in a given small area (several pixels square) "how much each knob is turned." The results of extracting the vertical elements at the finest scale are shown in Figure 7.[14] Notice how this image is largely composed of vertical or near vertical white lines on a dark background. Generally speaking, regions of white, no matter how small, indicate regions in the original image containing vertical linear elements. This is most apparent in the clear delineation of the vertical lines making up the trunk of the tree in the foreground. While these vertical elements are prominently displayed, the obvious horizontal elements (e.g., the left-right lines indicating much of the leaf work in the tree) are virtually invisible here. Similarly, the horizontal elements represented in Figure 8 emphasize the (largely horizontal) leaf work while neglecting most of the linear elements composing the trunk of the tree.

The "diagonal elements" are also extracted. They are displayed in Figure 9. Admittedly, in this particular detail these are somewhat more difficult to recog-

FIGURE 6. Detail (lower right) of Figure 1, *Mountain Landscape with Ridge and Valley* (c.1552), by Pieter Bruegel the Elder.

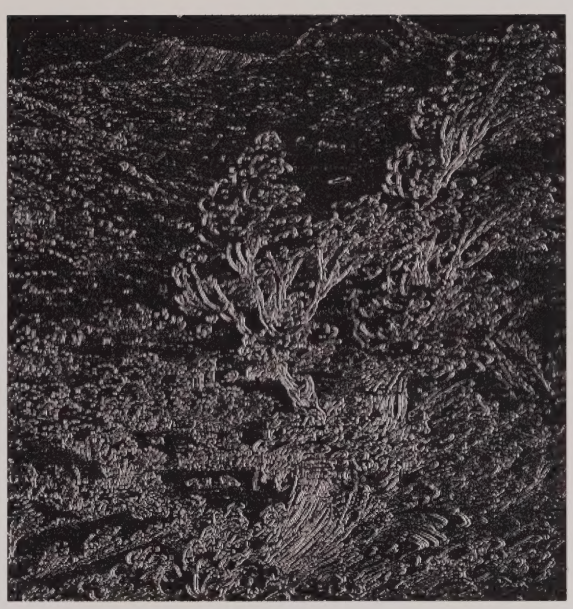

FIGURE 7. Vertical elements at the finest level of detail from the lower right of Figure 1, *Mountain Landscape with Ridge and Valley* by Pieter Bruegel the Elder.

nize, but a close inspection of the original image in Figure 6 reveals that the diagonal lines therein provide the most recognizable features in Figure 9.

The analysis part of our process (also called an *algorithm*) subjects the original grayscale digital image to a sequence of such decompositions. Specifically, after extracting vertical, horizontal, and diagonal elements at the finest scale, we repeat the process at the next finest scale. The process of reducing the level of magnification is accomplished by computationally "smoothing" the original image, which is effectively the same as removing the fine details that are only seen at the higher level of magnification. For example, a craggy mountain range when seen at a lower magnification may appear to be less jagged. This effect could be accomplished by removing the smallest zig-zags in the original picture. Thus, the vertical, horizontal, and diagonal information derived at this coarse scale says more about the "sense" of the region of analysis than the particulars. We repeat this process several times, ultimately obtaining the vertical, horizontal, and diagonal information at five scales of analysis. Alternately, this can be thought of as deriving a representation of the original picture as the accumulation of a layering of linear elements that successively provide more and more detail.

SUMMARIZING THE ANALYSIS — From Images To Numbers

We have just described and presented a visual representation of the wavelet decomposition. In essence, the shades of gray at each point in Figures 7-9 are intensity-coded representations of numbers that measure respectively the amount of vertical, horizontal, and diagonal content in a small region about that point. These numbers are extracted at five resolutions or scales. The next step in the process is to understand the distribution of these numbers in a mathematical sense. That is, at any fixed scale (resolution) there is a range of vertical content across the image and we want to summarize this range – i.e., describe the percentage of the image that has a given amount of vertical content. Generally, it can be difficult to describe the full range of behavior, but there are various simple summaries of any collection of numbers that begin to give an idea of their distribution. A typical kind of "summary statistic" would be the *average,* which,

roughly speaking, gives an idea of what is the most likely number in the lot. After that we can ask how the collection varies with respect to the average, i.e., the spread, and then the shape of the spread and so on. Thus, do we come to use four standard summaries: the *average, variance, kurtosis*, and *skewness*,[15] thereby representing the overall distribution of each of the vertical, diagonal, and horizontal elements of the image at a given scale by only four numbers. We do this for the three finest levels of detail, thereby acquiring twelve numbers as a partial summary of a given region of the image.

At this point, for purposes of illustration, it is worth drawing an analogy with techniques used in the discipline of "stylometry," which is a mathematical approach to determining literary authorship. The summary statistics that we derive from the wavelet analysis explained above is much like the way in which a stylometric analysis begins to build a numerical signature for literary style based on an author's use of *function words*. Function words carry no meaning without context. Typical examples are prepositions and conjunctions. It turns out that an author's relative predilections for some function words over others as measured by simple word frequencies (e.g., the number of time per thousand words that an author uses the word "however") is a good indicator of individual style and, thus, has helped settle various questions of authorship.[16] We see the "context-free" linear elements derived from a wavelet representation as functioning as a sort of grammatical glue for a picture and their summary statistics as serving a role analogous to the function word usage statistics.

While simple statistical summaries appear to suffice for literature, image analysis seems to need an additional set of numbers that measure the "predictability" of the image. At the finest scale of analysis, this information can be interpreted as providing a mea sure of the continuity of line. More generally, it is simply a measure of the degree to which knowledge of the composition of a picture nearby a location or region is predictive of what is actually present in that region. Mathematically, we derive a uniform

FIGURE 8. Horizontal elements at the finest level of detail from the lower right of *Mountain Landscape with Ridge and Valley*.

way of predicting a given element as a simple combination of nearby elements and then measure the difference between the simple prediction and the truth. We do this for each of the vertical, horizontal, and diagonal elements, which allows us to obtain a distribution of numbers measuring the degree to which this simple prediction is correct. A work that does not have a high degree of local variation will tend to be highly predictable (in this sense) and thus admit a reasonable approximation, measured by many differences being near zero (Fig. 10). The degree of predictability is as much a part of the facture as are the linear predilections measured by the summaries described above. Predictability is also affected by the subject matter of the work. A large patch of clear sky is more predictable than a dense forest. It is for this reason that we compare works with similar subject matter. In the difference between the predicted image and the actual, we find another indication of the artist's style, for, while the large-scale structure of a tree or mountain has a certain basic predictability, it is the manner in which an artist deviates from the structure that defines his or her hand.

As before, a range of numbers are obtained and we again look to summarize the distribution with 4

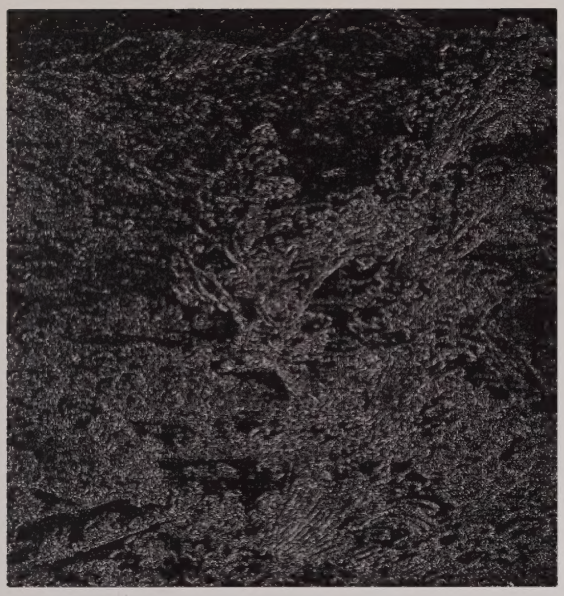

FIGURE 9. Diagonal elements at the finest level of detail from the lower right of *Mountain Landscape with Ridge and Valley.*

numbers (the average, variance, kurtosis, and skewness). Carrying out this procedure for each of the diagonal, horizontal, and vertical elements yields another twelve numbers, so in combination with the twelve statistics of the individual elements (described above), we summarize the wavelet analysis with twenty-four numbers in total. We do this at three levels of detail, so that, ultimately, any region of the original image analyzed in this way is represented by 3 times 24, or 72 numbers.

"The analysis derives a list of 72 numbers from . . . one image. However, . . . we perform the analysis on a collection of sub-images. . . . In the case of the Bruegel analysis, each drawing is reduced to 49 lists of 72 numbers."

THE LAST STEP: From Numbers To A Mathematician's Picture — A Graph

The analysis thus derives a list of 72 numbers from the input of one particular image. However, our technique is such that we perform the analysis described above on a collection of sub-images (details) that provide a tiling of the original picture. In the case of the Bruegel analyses, we independently compute the lists of about 49 contiguous details which together comprise the original. Each block is a square of pixels, 256 pixels on a side. In the case of the facial details of the Perugino, the high resolution of the digital image of the full painting allows us to derive about 100 lists per detail.[17] The challenge of comparing two drawings is thus converted to analysis of these lists of numbers. For example, in the case of the Bruegel analysis, each drawing is now reduced to 49 lists of 72 numbers. As it turns out, we can turn this into a geometry problem in which each picture is now thought of as a "cloud of points" (49 points in the case of Bruegel), and we now need to compute the distance between these clouds as rendered in our familiar three-dimensional space. This is what is shown in Figures 3 and 4. At this stage we have something that we can see and can more easily measure the degree to which there are natural clusters of points, which, in turn, correspond to natural clusters of quantitatively similar works.

CONCLUSION

What we have been describing is a promising computational tool for the digital classification of works of art which, as a *comparative* technique, may be useful for authentication. Our technique looks for consistencies or, as the case may be, inconsistencies in wavelet statistics collected from drawings or paintings (or portions thereof). The technique – based on an admittedly limited universe of Bruegel drawings and a Perugino *Madonna and Child* – seems to work . Of course, there is much work still be done toward understanding and refining the method. To that end, with the help of Walter

"There is much work still to be done . . . We are in the process of acquiring digital images of a group of Rembrandt and Rembrandt-like portraits for the purposes of applying our digital analysis."

Liedtke, Curator of European Paintings at the Metropolitan Museum of Art, and Barbara Bridgers, General Manager for Imaging and Photography at the Metropolitan Museum of Art, we are in the process of acquiring digital images of a group of Rembrandt and Rembrandt-like portraits for the purposes of applying our digital analysis.

Note that this is a comparative technique that enables us to derive some measure of the degree of similarity or dissimilarity among works. Thus, for authentication, we would require a body of work with secure attribution. However, we can also lend some statistical insight to questions of whether or not a corpus of unknown origin has some statistical consistency, and thus, some reasonable chance of being a single person's work.

We look forward to improving these tools through interaction with the art history and conservation communities and hope that this article may generate some new collaborations toward this end. One goal is to achieve a better understanding of the interaction between standard restoration practices and our digital techniques to distinguish the restorer's hand from the artist's. It is also natural to try to incorporate other image data (e.g., underdrawings) into our analysis. We believe that with the growing role of digitization in the arts, that these and other related tools from image processing, used in combination with traditional authentication techniques, will play an important role in the field of art forensics.[18]

FIGURE 10 A–C. Illustration of predictability. The leftmost figure (10A) is a small detail from *Mountain Landscape with Ridge and Valley.* The center figure (10B) shows the "predicted reconstruction," and 10C shows the difference between leftmost and center. A perfect match would give a pure black square as the difference, so that the lightly speckled difference, image (10C) shows a close match.

ENDNOTES

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[1]A good survey of current authentication techniques can be found in *The Expert Versus the Object*, R.D. Spencer, editor. Oxford University Press, 2004.

[2] *Pieter Bruegel, Die Zeichnungen*, U. Mielke, editor. Brepols, Turnhout, Belgium, 1996.

[3] Our findings confirm the opinion of Hood Museum Curator, Bart Thurber. Nevertheless, the attribution of *Madonna with Child* is the source of a good deal of art historical debate. In particular, Laurence Kanter, Curator of the Robert Lehman Collection European Painting at the Metropolitan Museum of Art, believes that one of the figures may be the work of Perugino's more famous pupil, Raphael.

[4] Richard Taylor, "Pollock, Mondrian and Nature: Recent Scientific Investigations." *Chaos and Complexity Letters*, in press. R. Taylor, A.P. Micolich, and D. Jones, "Fractal Analysis of Pollock's Drip Paintings," *Nature*, Vol. 399, 1999, p. 422.

[5] A nice review of stylometry can be found in D. I. Holmes and J. Kardos, "Who Was the Author? An Introduction to Stylometry," *Chance*, Vol. 16, no. 2, 2003, pp. 5-8.

[6] www.artstor.org

[7] The conversion from color to grayscale is accomplished via a standard procedure in which the grayscale value is derived as the intensity of the red, green, blue encoding of the corresponding color pixel. While the result is a loss of color information, the effect is that the measured statistical features and subsequent classification was more likely to be based on the artist's strokes and not on simple color differences. We use an encoding which allows for 256 shades of gray, ranging from zero for the total absence of light to 255 for full presence – i.e., white light.

[8] In the Cartesian representation, a list of three numbers indicates three displacements from a reference origin in mutually perpendicular directions, usually denoted as x, y, and z.

[9] Our ground truth for Bruegel attribution is U. Mielke, editor, *Pieter Bruegel, Die Zeichnungen*, Brepols, Turnhout, Belgium, 1996. For a recent discussion of some of the issues in Bruegel attributions, see Nadine M. Orenstein, "Followers and Fakers of Pieter Bruegel," *IFAR Journal*, Vol. 6, no. 3, 2003, pp. 12-17.

[10] The works used for the Bruegel analysis are (using the catalog numbers from *Pieter Bruegel the Elder: Drawings and Prints, Exhibition Catalogue*, Nadine M. Orenstein, editor. Yale University Press, New Haven and London, 2001) Nos. 3, 4, 5, 6, 9, 11, 13, 20 (attributed to P.B. the Elder) and Nos. 7, 120, 121, 125, 127 (no longer attributed to Pieter Bruegel the Elder).

[11] Slides were provided courtesy of Nadine Orenstein, associate curator in the Department of Drawings and Prints at New York's Metropolitan Museum of Art.

[12] See discussion, Anne Eisenberg, "Who Really Wielded the Paintbrush?", *The New York Times*, December 23, 2004.

[13] A more detailed technical and mathematical discussion of our study can be found in our scientific publications, such as: "Digital techniques for art authentication," S. Lyu, D. Rockmore, and H. Farid, *Proceedings of the National Academy of Sciences*, 87(7):1062-1078, 2004.

[14] In order to help clarify the discussion we have heightened the contrast in Figures 8-10.

[15]A possibly useful analogy is with the familiar bell-curve, also called the *normal distribution*. A bell-curve is characterized by the position of its center, which is the average of the distribution of the numbers it represents, while the *variance* quantifies the degree to which the bell is either peaked or flattened. The symmetry and rate of this peaking or flattening is futher described the by the *skewness* and *kurtosis*.

[16] Perhaps the most famous application of a function word approach to stylometry was the investigation of the disputed essays among the 52 "Federalist Papers," a collection of papers published under the pseudonym "Publicus," but individually written by Alexander Hamilton, James Madison, and John Jay. For details of the story, see F. Mosteller and D. L. Wallace. *Applied Bayesian* and *Classical Inference: The Case of the Federalist Paper*. Springer-Verlag, New York, NY, 1984.

[17] From left to right in the painting (see Fig. 2), we cover the six facial details by 189, 171, 189, 54, 81, and 144 blocks, respectively, and derive an equal number of lists of numbers in each case.

[18] D. Rockmore has been supported by grant AFOSR F49620-00-1-0280. H. Farid has been supported by an Alfred P. Sloan Fellowship, a National Science Foundation CAREER Award (IIS-99-83806), a departmental National Science Foundation Infrastructure Grant (EIA-98-02068), and under Award No. 2000-DT-CX-K001 from the Office for Domestic Preparedness, U.S. Department of Homeland Security. (Points of view in this document are those of the authors and do not necessarily represent the official position of the U.S. Department of Homeland Security.) We are grateful to George Goldner and Nadine Orenstein of New York City's Metropolitan Museum of Art and Kathy Hart of Dartmouth's Hood Museum of Art for their assistance and cooperation.

TOULOUSE-LAUTREC'S *MOULIN ROUGE: LA GOULUE* LITHOGRAPH OR REPRODUCTION?

CHARLES B. GOLDSTEIN*

The recent Toulouse-Lautrec exhibition at the National Gallery of Art in Washington, DC ("Toulouse-Lautrec and Montmartre," March 20 – June 12, 2005) and the Art Institute of Chicago (July 16 – October 10, 2005) offered a unique opportunity to view Lautrec's *oeuvre* in all media. This discussion focuses on his lithographs, in particular, *Moulin Rouge: La Goulue,* one of the artist's most famous images (Fig. 1). The exhibition catalogue describes the work as the artist's "first foray into lithography," a medium he mastered and helped popularize. But *was* this work Lautrec's first lithographic foray? Indeed, was this work really a lithograph, or, in fact, technically a color poster reproduction?

"Was this work Lautrec's first lithographic foray? Indeed, was this work really a lithograph . . .?"

The following text is intended to raise evaluative and provocative questions about art vocabulary and whether or not Toulouse-Lautrec's iconic first poster, *Moulin Rouge: La Goulue,* is a lithograph. My intent is to provoke further thought in the reader's mind about art terminology and definitions such as "lithograph," "original print," "reproduction," "medium" and "chromist." The discussion takes into account the exhibition curators' statements about the work, the artist's role in the creative printmaking process, personal observations about the physical condition of the work, and the quality control, or lack thereof, of the printing process. Although the image was viewed by me in a museum exhibition setting rather than a print room or laboratory where it could be unframed and inspected under ideal circumstances, the setting permitted sufficiently close examination to raise serious questions.

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FIGURE 1. Henri de Toulouse-Lautrec, *Moulin Rouge: La Goulue*, 1891. The Art Institute of Chicago, Mr. and Mrs. Carter H. Harrison Collection, 1954.1193.

THE ARTIST'S ROLE IN THE CREATIVE PRINTMAKING PROCESS

In recent years, the terms "original" and "reproduction" have been blurred because of some claims that there were difficulties of accommodating older terminology to the artist's varying role in the creative process using newer printing technologies. There were also those in the print industry who claimed that their photographic and/or digitally reproduced prints were "originals" because they were "supervised" by the artist. This is a misuse of terminology as justification for creating marketing prestige and higher prices.

In addition, the International Fine Print Dealers Association (IFPDA) issued an essay "What is a Print?" in 1992 that stated: "The first section of the essay makes the most original contribution to the extensive literature already available on the study of prints. It establishes categories that together cover all the territory of printmaking, what one might describe as the involvement of the artists in the creative process that produce the prints that lay claim to their authorship. The principal advantage of this approach is that it establishes a new standard for judging prints without using the term 'originality', which has become bankrupt and imprecise in its context."[1] Mel Hunter, who was an artist, printmaker, author and frequent commentator on art definitions in his "PRINTthoughts" publications, rebutted this "bankrupt" issue by stating to me in numerous telephone conversations that "the word original is not bankrupt; but rather that its usage is bankrupt."[2] Mel Hunter also advised the IFPDA membership in great detail of the problems with some of their concepts.[3]

My observations revealed then that IFPDA's position presented conflicts with many of its association members' beliefs and written definitions in their respective publications and/or Websites. The fact that today this position is omitted in IFPDA's revised essay "What is a Print" can lead one to conclude that the Association no longer deems it valid. Furthermore, the thirteen U.S. states that have print and multiples disclosure laws would make compliance extremely difficult, if not impossible, without knowing the definition of "original" or "reproduction." Therefore, since these words are still used today in

[1] See International Fine Print Dealers Association, (IFPDA), "What is a Print" (Essay and Member Directory), 1992–1993, p. 8.
[2] Numerous telephone conversations between Mel Hunter and Charles B. Goldstein over the years.
[3] See Mel Hunter, "WHAT IS A PRINT? They Ask—What It Will Take To Rescue and Protect True Original Graphics," *PRINTthoughts*, Vol. 2, no. 2, April 1997, pp 1–16.

various laws, and in the art world, there is a need for proper definitions.

Mel Hunter wrote: "...Art has no special claim to a dictionary of its own." [4] He adds that "a check in five general-use dictionaries discloses a virtually perfect agreement of both language and intent used to define the following two terms ['original' and 'reproduction']."[5] Further clarifying that distinction, he wrote: ". . . in print terms, there must be an original image before there can be a reproduction made of it, but if there is an original version, any close copy of it must be classified as a reproduction." [6] He explains: "The dictionary definitions of 'original' (used as a noun) and 'reproduction' are two opposing definitions. Just as one cannot very well be half dead, no print can be half 'original'."[7] Finally, he suggests: "These are the definitions the attorneys would turn to for guidance in any legal action."[8]

Hunter defines "medium" using the *American Heritage Dictionary* as: ". . . a specific type of artistic technique or means of expression as determined by the materials used or creative methods involved: the medium of lithography." He further states:

> "Lithography is therefore defined in everyday usage as a medium of artistic expression. It is not seen as whatever is printed on a lithographic press, or even as whatever is printed by lithographic printing methods. It is clear the term 'lithography' and the term 'lithographic printing' are not substitutes or synonyms for each other."[9]

He makes it clear that the artist must fully create the image design on the plate, or the artist must transfer the image to the stone himself and then print it lithographically to be called an original print or lithograph.

ORIGINAL PRINT OR CHROMIST-MADE REPRODUCTION?

A "chromist," according to Mel Hunter, is defined as:

> "...a trained hand-copyist who attempts to translate a pre-existing image, such as one of the creating artist's paintings, into the kind of color-separated printing masters that are ready to print the edition in the medium chosen by the artist. The use of a chromist to substitute for the creating artist is almost never acknowledged, and such use, when seen through the clear language lens of the two definitions [of original and reproduction], unqualifiedly stamps the edition as a reproduction." [10]

Moulin Rouge: La Goulue is touted as Lautrec's first and most popular "*color lithograph*," according to the National Gallery exhibition catalogue.[11] However, to be called a lithograph, the artist must draw or transfer his image on the stone himself. The National Gallery of Art supports this position on its Website for the Lautrec show by stating: "To create a lithographic print, the artist draws (underline emphasis mine) on a hard, flat surface – usually limestone – with an oil-based material such as lithographic crayon, which is then chemically fixed." Therefore, if this and other conditions are met, the *Moulin Rouge: La Goulue* would be a color lithograph and an original print.

Ms. Mary Weaver Chapin, a co-curator of the Lautrec exhibit and a curator at the Milwaukee Art Museum, wrote an article in the show catalogue that states: "A photograph of one of the proprietors of the Moulin Rouge with Lautrec, hat in hand before Jules Cheret's

[4] See Mel Hunter, "WHAT IS AND IS NOT AN "ORIGINAL PRINT? *PRINTthoughts*, Vol. 1, no. 1, January 1995, p. 1.
[5] Ibid.
[6] Ibid.
[7] Ibid, p. 2.
[8] Ibid.

[9] See Mel Hunter, "WHAT IS AND IS NOT A LITHOGRAPH", *PRINTthoughts*, Vol. 1, no. 2, July 1995 (as amended 10/10/95), p. 1.

[10] See Mel Hunter, WHAT IS AND IS NOT AN "ORIGINAL" PRINT?, *PRINTthoughts*, Vol. 1, no. 1, January 1995 (as amended 02/01/2001), p. 3.
[11] See Mary Weaver Chapin, "Toulouse-Lautrec and the Culture of Celebrity," in Richard Thomson, Phillip Dennis Cate, and Mary Weaver Chapin, *Toulouse-Lautrec and Montmartre*, 2005, p. 51.

1889 poster for the Moulin Rouge (fig. 53), makes clear that Lautrec was aware of the high standard in poster design he had to meet."[12] This would infer a high standard of quality control in printmaking by Toulouse-Lautrec. Ms. Chapin continues:

> "In any event, once he had gained the prestigious commission, he painted oil sketches on cardboard of La Goulue in profile and nearly a full size drawing of the entire composition. He then worked closely with the printers, a process he greatly enjoyed. Although Lautrec probably supervised (underline emphasis mine) the transfer of the image rather than drawing directly on the stone himself, as he would for subsequent lithographs, his mature signature style was already evident."[13]

Her statement raises the question: Is *Moulin Rouge: La Goulue* an original lithograph by Lautrec or a reproduction by a "chromist?" In my mind, Ms. Chapin's statement is saying that Lautrec did not draw or transfer the image on the stone himself, which, when applying the above definitions, would deem this poster a reproduction.

In a telephone conversation, Ms. Chapin explained that her transfer of the image reference was gleaned from Lautrec's personal letters and she included that statement in her essay: "to show how closely Lautrec worked with the printer."[14] She also indicated that, in her opinion, "the work would still be an original print even if Lautrec did not transfer the image to the stone himself."[15] This view appears contrary to many authoritative print sources, such as: *A Dictionary of Art Terms & Techniques* by Ralph Mayer; *A Guide to the Collecting and Care of Original Prints Sponsored by the Print Council of America* by Carl Zigrosser and Christa M. Gaehde; *Works of Art, Collector's Pieces, Antiques and Other Cultural Property* – An Informed Compliance Publication by US Customs Revised August 2004; the National Gallery of Art Website; Mel Hunter and others.

FIGURE 2. Detail of right foreground of *Moulin Rouge: La Goulue* showing the neck and hand of Valentin le Désossé.

My examination of the physical condition of *Moulin Rouge: La Goulue* revealed that the image was comprised of three horizontal sheets joined together. The bottom two sheets were full sized and the top piece was a partial sheet. The examination also revealed folding creases, paper cockling and splatters of ink outside their intended areas, which raised questions about handling, storage and quality control of the printing. The folding creases and paper cockling could be explained by the fact that the work might have been folded, handled and stored improperly, especially since these were created as publicity posters and were not intended to be fine art when they were made. The ink found outside of their intended areas could be a result of the work being handled before it was dry,

[12] Ibid, p. 53.
[13] Ibid.
[14] Telephone conversation between Mary Weaver Chapin and Charles B. Goldstein, 03/29/05.
[15] Ibid.

suggesting poor quality control. However, one would expect a higher quality control of the printing by artists involved with the printmaking process, especially when compared to other artist posters of the period. Another explanation for the ink might be that since many of these posters hung outdoors and were exposed to the weather, the poster was taken down and folded before it was dry, causing some ink to transfer to other areas of the sheets.

Examination of the lines and form of the male dancer Valentin le Désossé (Valentin the Boneless), silhouetted in the right foreground of the poster, revealed alignment problems on his neck and hand where two sheets were joined (Fig. 2). Alignment problems were also visible where the sheets are joined in the upper right forming the letters "BAL." Were all or some of these alignment problems a result of uneven paper expansion and/or contraction? Once, again, the question is raised, where was Lautrec's quality control? Even more obvious are the disparities in the color tones where Valentin's neck was depicted on each adjoining sheet. In addition, there appears to be another color tone disparity in the background where the top two sheets join together. One explanation might be that these posters were hung outdoors, and the colors on the different sheets faded differently. Another explanation might be that the color tones were not properly matched when each of the adjoining sheets was printed. Again, where was Lautrec's quality control?

Furthermore, were these three sheets always with this work or was one (or more) of the sheets a marriage from another printing, which might suggest an explanation for the difference in color tones? If it was a marriage, then this specific work in the exhibit should not be considered an original print or lithograph. However, according to Ms. Chapin, these were not married sheets.[16]

In conclusion, although there appear to be plausible explanations for some of the physical condition findings, one is left wondering why the quality control of Lautrec's printmaking or reproductive process appears to be lacking in the areas of sheet alignment of images and lacking in consistent color tones. In addition, if Lautrec did not transfer the image to the stone himself, as suggested by Ms. Chapin above, then the poster should not be called a lithograph or an original print. Rather, it should be considered a color poster reproduction which was printed lithographically after Lautrec's image design. This would mean that another lithograph would inherit the title of Toulouse-Lautrec's "first foray into lithography."

[16] Ibid.

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HURRICANE KATRINA AND THE VISUAL ARTS

IFAR EVENING, DECEMBER 5, 2005

LEFT TO RIGHT: Christiane Fischer, Patricia H. Gay, David Preziosi, and Heather Becker

SPEAKERS:

DAVID PREZIOSI, Executive Director, Mississippi Heritage Trust

PATRICIA H. GAY, Executive Director, Preservation Resource Center of New Orleans

CHRISTIANE FISCHER, CEO, AXA Art Insurance Corporation

HEATHER BECKER, CEO, Chicago Conservation Center

EDITOR'S NOTE:

On August 29, 2005, Hurricane Katrina struck Louisiana and the Mississippi Gulf Coast, resulting in one of the worst natural disasters ever to hit the United States. The human toll – loss of life and displacement from home and neighborhood – was a tragedy of epic dimension. But the hurricane also severely affected the visual arts and destroyed many art objects and historic buildings in the area. An IFAR Evening on "Hurricane Katrina and the Visual Arts," held on December 5, 2005 at the headquarters of Alliance Capital Management in New York, addressed the damage and lessons learned. The following four articles are edited versions of talks given at that program.

THE DAMAGE TO HISTORIC STRUCTURES ON THE MISSISSIPPI GULF COAST

DAVID PREZIOSI*

Mississippi was forever changed on August 29 when Katrina ripped through the state. Not only did she take lives, she also took the very heart and fabric of many of Mississippi's historic communities. The sheer area of the damage from Katrina, which covers the entire southern portion of the state, is unprecedented. The areas hardest hit were the three coastal counties covering seventy-two miles of coastline and twelve municipalities. The unimagined devastation destroyed complete blocks of structures and left others in shambles. Many of the historic coastal landmarks are gone or badly damaged.

One of the most important historic landmarks on the Mississippi coast is Beauvoir (Figs. 1a and b), the retirement home of Jefferson Davis, President of the Confederacy. It is where Davis wrote his memoirs. Beauvoir was constructed circa 1850 and is one of two National Historic Landmarks on the coast. Before the storm Beauvoir was operated as a house museum complete with a separate visitor center, historic outbuildings, and the Jefferson Davis Presidential Library. The destruction to the Beauvoir site was massive, with extensive damage to the main house and total destruction of historic outbuildings including the masonry visitor center constructed in the 1920s. The wrap-around gallery of Beauvoir was torn off the house by the storm surge, causing extensive damage to the roof. This allowed water to pour into the house, damaging the finely painted decorative plaster ceilings and the museum contents. The storm surge also pushed through the lower portion of the front walls, damaging original windows and interior features, such as the curved plaster walls with frescoes. The presidential library and museum on the site, built in the late 1980s, also suffered extensive damage as the storm surge ripped through the first floor of the building where the Jefferson

FIGURE 1 (A & B). Beauvoir, the Jefferson Davis home in Biloxi (a) pre-Katrina and (b) post-Katrina, suffered massive storm damage, including destruction of its roof and wrap-around gallery.

*David Preziosi is Executive Director, Mississippi Heritage Trust. For more images of the Hurricane Katrina damage to Mississippi buildings, see: www.mississippiheritage.com/HurricaneKatrina.html.

FIGURE 2 (A & B). The Tullis Toledano Manor, Biloxi (a) pre-Katrina and (b) post-Katrina, was crushed by a three-story casino barge.

Davis Museum was located. Over 10,000 artifacts were in the museum, and only ten percent of them have been recovered.

The Mississippi coast lost numerous other historic landmarks during Katrina, which has changed the face of many of the historic coastal communities. Biloxi was the hardest hit. The 1856 brick Greek revival Tullis Toledano Manor, owned by the City of Biloxi and operated as a house museum, was crushed by a three-story casino barge that was dropped on top of it by the storm surge (Figs. 2a and b). The circa 1887 Pleasant Reed House in Biloxi (Fig. 3a), which was built by former slave Pleasant Reed for his growing family, was also destroyed by Katrina. The house was operated as a museum and was on the site of the new Frank Gehry-designed Ohr-O'Keefe Museum under construction. Luckily, the collections in the Pleasant Reed House were moved out before the storm. The Dantzler house in Biloxi, originally an antebellum house with a later second story addition and remodeling in the 1880s, was renovated just before Katrina and slated to open as the Mardi Gras Museum in the beginning of September. However, Katrina changed that, taking the entire building and the contents of the museum, which were waiting to be installed before the storm. Even the circa 1880 Brielmaier House, which was the Welcome Center for Biloxi, was destroyed and was rumored to have floated down Main Street during the storm. The house at 1364 Beach Boulevard in Biloxi (Fig. 3b), constructed circa 1885, was also completely destroyed in the storm. It was one of the most highly decorated two-story frame Queen Anne style houses on the coast and featured a full-width two-story porch with outstanding turned columns and decorative frieze work.

Other communities also lost historic landmarks. The circa 1836 two-story house, Grasslawn, in Gulfport, was completely destroyed by Katrina (Fig. 3c). Grasslawn was owned by the City of Gulfport and before the storm operated as a special events center. In Ocean Springs, the circa 1890 Sullivan Cottage was completely destroyed. The house was originally built for famed architect Louis Sullivan who used it as a vacation home.

While hundreds of historic structures on the Mississippi coast were destroyed, many more survived with varying degrees of damage. Many of these experienced similar damage from the storm surge when it plowed into the first floors of the structures, pushing through walls, windows, columns, and other architectural elements. When the surge receded into the Gulf, it took with it those pieces of buildings. Along Beach Boulevard in Biloxi, East Scenic Drive in Pass Christian, and East Beach Boulevard in Bay St. Louis, all streets that parallel the Gulf, this type of damage is very prevalent. Houses have large, gaping holes where the first-floor walls used to be. In many cases important structural elements such as columns and wall sup-

DESTROYED

FIGURE 3A. Pleasant Reed House in Biloxi, ca.1887.

3B. 1364 Beach Boulevard, Biloxi, ca.1885.

3C. Grasslawn in Gulfport, ca.1836.

ports are missing, causing the remaining portions of the buildings to sag. One two-story house on East Scenic Drive in Pass Christian had all of the walls of the first floor blown out by the storm surge. The only things supporting the second floor were some interior wall studs and an exterior chimney. Sometime between September 14 and September 29 the remaining first-floor supports gave way, and the second floor of the house crashed to the ground.

The storm surge pushed many buildings off their foundation piers, dropping them from three to five feet to the ground. As is typical on the Gulf Coast, most historic structures were constructed on brick piers that raised the houses off the ground for additional air movement in the hot summers. Many houses suffered structural damage from the fall; however, several, fortunately, survived the fall with little structural damage. Two landmarks in Ocean Springs that weren't so lucky were the Charnley House and Guest Cottage both designed by Frank Lloyd Wright circa 1890 when he worked with Louis Sullivan. Both houses were knocked off of their foundation piers by the storm and, when the houses fell to the ground, experienced extensive structural damage. Sections of the large sweeping roof of the Charnley House lost its supports and crashed to the ground, crushing interior and exterior walls. Another landmark house in Ocean Springs, the Walter Anderson Cottage, was also pushed off of its foundation piers but faired much better than the Charnley House. It survived the fall to the ground and remained structurally intact. The circa 1850 frame cottage belonged to the Mississippi Depression Era artist Walter Anderson who was famous for his large colorful wall murals, block prints, and stylized depictions of animals and birds.

Since the storm, many historic property owners have returned to the coast and have started stabilizing and repairing damaged historic buildings. In Biloxi one homeowner took it upon himself to hire a house mover to raise up the front of his house, which dropped nearly four feet to the ground in the storm, and stabilize the missing corner of the two-story house. The Mississippi Heritage Trust (MHT) has also developed a Pilot Stabilization Program to show that historic houses that were pushed off of their foundations can be saved. With a small pool of grant money, MHT chose several houses damaged by the storm to be included in the program, which will use a house mover to pick the houses up off of the ground and place them on new foundation piers.

It has been heartbreaking for everyone in Mississippi to see so many of the state's beloved historic structures in ruins or severely damaged. Much work lies ahead if the remaining damaged historic places are to be saved. When you have pieces of your historic fabric ripped from you so violently and quickly, it is important that everything be done to save the remaining historic structures that now define the historic character of the coast. One plywood sign on a lot in Pass Christian with just rubble left of its historic house sums up the destruction of so many of Mississippi's historic landmarks: "We loved you."

NEW ORLEANS ARCHITECTURE AS ART: A POST-KATRINA REPORT

PATRICIA H. GAY*

The architecture of the city of New Orleans has visual appeal and recognition throughout the world, an outstanding example of the heights to which architecture, and the urban plan, might soar as an art form. As well, the rich cultural heritage of the city has manifested itself in many art forms also known and appreciated far beyond the boundaries of Louisiana and the United States. Unfortunately, on August 29, 2005, along with other areas in the state and also Mississippi, the city of New Orleans was the victim of the worst natural disaster ever to occur in our country, causing loss of life of at least 1,000 people, evacuation, ultimately, of the city's entire population of 470,000, and flooding of over two-thirds of the city.

The disaster was not total by any means. The entire west bank of the city and all of the historic areas that developed prior to 1900 were spared the flooding that occurred as a result of the collapse of the walls and levees of three canals (Fig. 1). Nevertheless, more than 350,000 people still cannot return to their homes. The heroic struggle to make it possible for them to return and to restore life and culture to this important city is ongoing.

As background, it should be understood that the rich cultural heritage of New Orleans has been perpetuated, at least indirectly, through the preservation of the city's unique built environment. Indeed, it can be said that, to a great degree, the historic built environment has actually nurtured the development of that rich cultural heritage. The original city plan laid out in 1720 by the French was the basis for planned growth well into the nineteenth century. By 1860, the city was the third largest in the United States. Fortunately, all of the city that developed prior to 1900 – the many historic neighborhoods and beautiful oak-lined boulevards - was on higher land and did not flood after the hurricane, although many buildings did incur wind damage and some collapsed. The impact of the evacuation of the intact areas of the city has yet to be determined.

"New Orleans was the victim of the worst natural disaster ever to occur in our country, causing loss of life of at least 1,000 people, evacuation, ultimately, of the city's entire population of 470,000, and flooding of over two-thirds of the city."

Today New Orleans has 38,000 buildings in twenty National Register districts, with approximately another 4,000 buildings in areas that have been declared eligible for listing on the National Register. Of all of these buildings, 18,000 are protected locally by historic district commissions, including the Vieux Carré Commission that was established in 1936 to protect the Vieux Carré, or French Quarter. With the disastrous collapse of drainage canal walls and levees as a result of Hurricane Katrina, 10,000 – 12,000 buildings in National Register and eligible districts were flooded, most remaining unoccupied and unrestored to livability at this time, several months after the storm. Suffering from so

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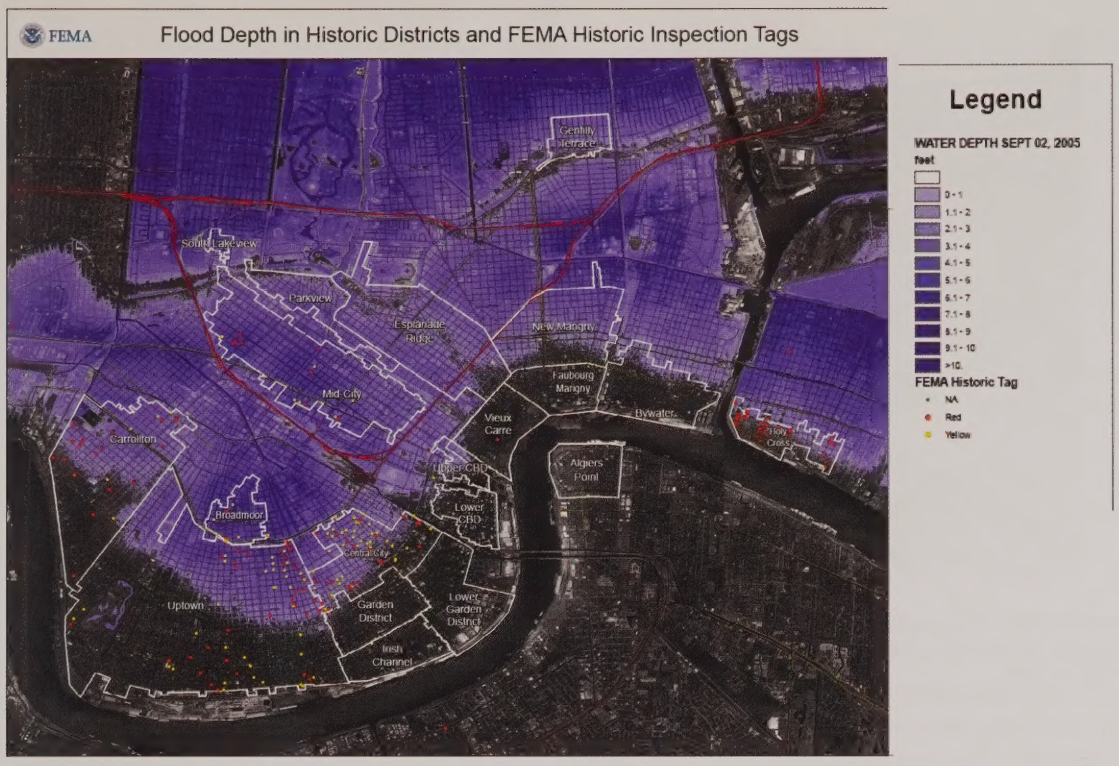

FIGURE 1. This map overlays the water depth on September 2, 2005 with New Orleans' National Register Historic Districts. Dark purple represents the deepest water depths while the lightest purple represents the shallowest water depth. The oldest neighborhoods - in charcoal - on high ground along both banks of the Mississippi River faired best. Photo courtesy of FEMA.

much damage, the historic neighborhoods are also being negatively impacted by the fact that well over 100,000 houses remain empty in neighborhoods whose futures are uncertain at this time.

Many people are unaware that *all* of the pre-twentieth century New Orleans neighborhoods, about one third of the city, remain more or less intact post-hurricane, with almost all houses now occupied, schools open, shops and restaurants back in business. Neighborhoods that are being rapidly repopulated include Algiers Point, Bywater, Faubourg Marigny, the Vieux Carré, a portion of Esplanade Ridge, the several neighborhoods in "the American Sector" or central business district, the Lower Garden District, Irish Channel, Garden District, all of the Uptown neighborhoods between St. Charles Avenue and the Mississippi River plus some areas on the "lakeside" of the Avenue, and much of Carrollton. Business is booming on historic Magazine Street. Businesses that are open tend to be doing more business than prior to the hurricane.

A few arts institutions sustained major damage from the hurricane. For example, the tin roof of the Old U.S. Mint (Fig. 2), location of the Jazz Muse-

"10,000 — 12,000 buildings in National Register and eligible districts were flooded, most remaining unoccupied and unrestored to livability at this time."

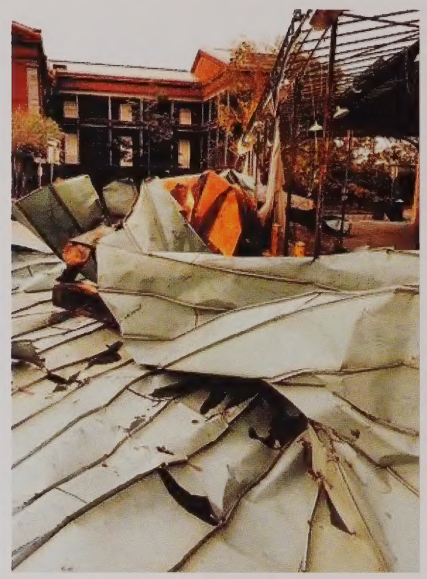

FIGURE 2. The tin roof on the U.S. Mint, which houses a portion of the Louisiana State Museum, was blown off during Katrina.

FIGURE 3. The New Orleans African-American Museum in the Treme section of the Esplanade Ridge National Register Historic District was severely damaged by trees during the storm and remains closed.

um and most of the permanent collection of the Louisiana State Museum, was blown off, although the objects were removed and saved. The New Orleans African-American Museum suffered damaged from trees (Fig. 3) and is still closed. And museum budgets, which depend on public support, have been greatly reduced. The city's seven universities and colleges closed for the fall semester but all plan to re-open in January 2006, although enrollments are expected to be reduced.

Fortunately, many cultural institutions are also very much alive and active, some of the earliest to get started being the Ogden Museum of Southern Art, the D-Day Museum, and the New Leviathan Oriental Fox-Trot Orchestra. The New Orleans Museum of Art will re-open on March 3, 2006, and Placido Domingo will sing at the New Orleans Opera March 4. The traditional "first Saturday" art openings of the New Orleans Museum had a "soft" opening in October and are now continuing. Art markets have re-opened; the Jazz Fest will take place in April; and Mardi Gras will happen.

Even though there is this good news to report, the scope of the disaster is still not well understood. As of this date, December 5, 2005, over 350,000 residents remain outside the city, unable to return to their homes. In a large portion of the city, citizens are prohibited from returning, with only a "look and leave" order for their neighborhood. People have not returned to other neighborhoods for many reasons, including lack of utilities and uncertainties about insurance, building codes, and financial support through public programs. In particular, the following National Register districts were flooded and need assistance: Holy Cross, Faubourg New Marigny, portions of Esplanade Ridge and Treme, Gentilly Terrace, South Lakeview, Mid-City, Broadmoor, most of Central City, and portions of Uptown and Carrollton.

Officially, since 1936, the focus of historic preservation in New Orleans has been on preserving neighborhoods, as opposed to saving simply the most important buildings. The actual legislation that gave authority to the Vieux Carré Commission refers to the importance of the "tout ensemble" and the "quaint and unique character" of the Vieux Carré. Every building within the boundaries was to be protected. In 1975, the Historic District Landmarks Commission was established, initially with two districts and now overseeing 13 districts. Residents in several more historic neighborhoods were seeking local designation prior to the storm; with the

FIGURE 4. Residents remain committed to returning to their homes and neighborhoods despite mold and other challenges.

reduction of the city's tax base, these aspirations are unlikely to be realized in the near future.

The Preservation Resource Center of New Orleans (PRC) was established in 1974 and has been responsible for reversing urban decline in many areas, starting with Julia Row in the Lafayette Square Historic District and the Warehouse District. Working with the National Trust for Historic Preservation, and thanks to other support from preservation organizations and individuals from around the country, the PRC has been able to continue its programs, all modified to address needs of individuals and residents post-Katrina. The primary focus of all PRC programs is assisting residents in returning to their homes and restoring the homes to livability. Many of the homes are covered with mold or otherwise uninhabitable (Fig. 4).

The determination of homeowners who have lost so much, the efforts of neighborhood associations working so hard to recruit residents to return, and the generosity of volunteers both local and from around the country, has been inspiring and effective. However, much more needs to be done. Months after the storm, it is unfortunate, in addition to the problem that people were not allowed to return to their homes for many weeks (with many still prohibited from returning), that public programs have not been put in place to restore the city's population and its neighborhoods. Additionally, in spite of the efforts of the National Trust, the Preservation Resource Center, and others, at this point no programs for assistance to homeowners of damaged homes in historic districts have been established. As the months go on, with over three hundred thousand absentee residents, approximately 2/3 of the city's population, the challenge becomes greater and greater for New Orleans, one of the most unique and culturally rich cities in the United States.

The disaster in New Orleans was caused by the failure of canal walls that collapsed at their bases. Although much of the city elevation is below sea level, for decades the city has been adequately protected and has maintained outstanding drainage systems. There are countries around the world that understand the value of their cities and provide protection as needed, such as The Netherlands, where Rotterdam and Amsterdam are well below sea level, more so than New Orleans. Drainage pumps in New Orleans, so effective that they were copied years ago by The Netherlands, have kept the city dry for the most part. All of the pumps, however, were rendered inoperative by the canal collapses and subsequent flooding. A great American city is in need and must be restored. Systems can and should be implemented to allow the city of New Orleans to regain its former population levels, to rebuild its economic and cultural resources, and to preserve its historic built environment for future generations.

The Preservation Resource Center thanks IFAR for the opportunity to bring information to its audience about the Hurricane Katrina disaster in New Orleans.

INSURANCE ISSUES AND LESSONS LEARNED

CHRISTIANE FISCHER*

This evening, I will speak about three topics:

- what AXA Art did as Katrina hit;
- the lessons learned from Hurricane Katrina, and Rita and Wilma, which followed soon after;
- what insurance carriers and art collectors need

By August 28 we knew Katrina was approaching and that it was big (Fig. 1). Our Information Technology department laid our insurance exposures out over the path of the hurricane. We had a total of 180 insured sites, of which 95 alone were in New Orleans, but they spread to Biloxi and other areas in Mississippi as well. Our risks were predominantly private collections, museums and galleries.

By Monday, August 29, our disaster management plan was set in motion. Having completed our list of exposures, we were on the phone to ask "Is there anything we can do for you?" At that point on Monday, it was a routine day.

Tuesday, however, we learned that the levees in New Orleans had broken. This changed everything. The moment we saw the first pictures, we knew that we were dealing with an unprecedented situation. Our crisis management team – Claims, Fine Art, CEO, and CFO – got together. Our only choice was to be proactive.

What was at risk in New Orleans? The biggest threats were looting, flooding and mold. We knew we couldn't do anything about flooding, but we could help in the other areas. As a first step, we hired and deployed private security to secure all of our affected risk locations (Fig. 2). We secured a generator the size of a trailer to provide energy and humidity control to the New Orleans Museum of Art, our largest client in the area.

By September 1, Thursday, we had two teams of private security specialists on location, one team to secure the museum around the clock, and a second, to inspect and secure the property of our other clients in the French Quarter and other parts of the New Orleans. The inspections allowed feedback and information to be given to us so that we could know what was happening and what we needed to do. Thanks to today's technology, we had digital images and written descriptions in a very short time. Without the security teams, none of this would have been possible. We quickly knew which locations had wind or water damage and were able to take action, such as boarding up broken windows and smashed doors and guarding vulnerable locations.

Meanwhile, we had ongoing contact with John Bullard and Jackie Sullivan from the New Orleans Museum as well as with our security people. The museum had no direct water damage, but seepage was an issue, as the sump pumps no longer worked, nor did the humidity control. The museum has basement storage. Although many items had been moved upstairs, others were stored in the basement.

The only way that we could get to the museum was with an amphibious vehicle which we purchased (Fig. 3). It was lovingly called the AXA Mobile. There was seepage in the basement; at first, no one was given

* Christiane Fischer is CEO, AXA Art Insurance Corporation.

FIGURE 1. Hurricane Katrina approaching New Orleans.

permission to go inside to deal with it. By Saturday night, however, we had received permission to enter and stay in the museum; 24-hour security was made available starting the next day, Sunday, September 4. On the 5th of September, we succeeded in getting people into the museum to inspect it. It was difficult to gain access by road to the museum so hauling the generator in was a real challenge, but we succeeded, and by September 9, the museum was finally self-sufficient, with electricity and humidity control. From that day onwards for the next eight weeks, we trucked in 1,400 gallons of fuel daily.

The Museum quickly became a quasi storage center for New Orleans. Collectors brought their objects to the museum for safekeeping because it was the only climate-controlled location in town. This fact gave AXA Art some slight headaches; however, it was wonderful how the museum became a safe haven for artwork throughout the city.

WHAT WE LEARNED

Disaster planning, disaster recovery and loss mitigation are critical aspects of our business. As risk managers we understand the need to be proactive and determine quickly how to react to any given situation. It is crucial to secure resources quickly. These rapidly become scarce in disaster situations. Having a plan in place, having access to resources, and quick decision making are critical.

One major lesson learned was the importance of proper risk assessment of storage facilities. In assessing our losses in hindsight, we discovered that there were almost no flood losses in the primary locations of anything we insured. Part of our risk assessment and underwriting is to check on the flood zones for each location. The majority of our losses in New Orleans were warehouse losses.

" . . . By September 9, the museum was finally self-sufficient, with electricity and humidity control. From that day onwards for the next eight weeks, we trucked in 14,000 gallons of fuel daily."

We have adjusted our windstorm and hurricane guidelines to the new realities of the meteorologists' forecasts:

- 2005 was the worst year ever for catastrophe losses (insured) in the U.S.
- 2004 was the second worst.
- Six of the ten most expensive hurricanes in U.S. history occurred in a thirteen-month period

FIGURE 2. Private security specialists hired by AXA to secure the New Orleans Museum of Art.

FIGURE 3. The amphibious "AXA Mobile."

between 2004 and 2005.

- Meteorologists predict increased hurricane activity in both numbers and intensity.

It is the forecast of more and more severe hurricanes that changes the underlying assumptions on which insurance companies base their risk management assessments. This affects us, whether we live there, do business there, try to protect the cultures there. All of these questions involve many constituencies, many people.

The reason why none of the storms or hurricanes from the 19th and early 20th centuries are in the equation is that there was no adequate insurance at the time.

LOOKING TO THE FUTURE

If the 2005 hurricane season taught us anything, it is this: Get used to it. According to meteorologists, frequency and severity of hurricanes are on an upswing for years to come. Obviously, this is of great concern to the insurance industry, especially since another Katrina lesson has made it clear that many insurance companies relied too heavily on catastrophe models that proved inadequate.

Not only do we face a rising frequency and severity of catastrophes, but with continuing urbanization and infrastructure development, the values at risk have increased sharply. In addition, the penetration of the insurance product has reached a high. All these factors cause rating agencies, risk modelers, and reinsurance companies to require more information, transparency, analysis, and exposure control.

Today, location is of integral importance. Katrina traveled 30 miles inland. Looking forward, risk assessment and risk prevention is integral to the collections whether private or institutional. We are here to help our clients in their risk management. It is important to nurture a culture of proper risk assessment and risk management. Where they are, what their risks are, and what they are doing to prevent those risks. Hurricane preparedness and risk management are very important for the future. Here is a good example: A Florida museum in a flood zone has a water and fire-proofed storm closet on the second floor. This makes the museum insurable.

Katrina was not a typical catastrophe, but the insurance industry was able to absorb the losses from the past year's hurricane season because the industry had healthy balance sheets coming into the year. The outlook has changed, however, and dealing with four or five hurricanes like Katrina and Wilma is changing the parameters on which insurance companies model their risk exposures.

SCENES FROM AN *IFAR EVENING* ON HURRICANE KATRINA

Jean Portell (left) and Susanne Sack (right).

Ulrich Guntram and Heather Becker.

Moira Egan and Lawrence Reger.

Elin Lake Ewald.

Left to right: Vivian Ebersman, Sabine Wilson, and Gordon A. Lewis, Jr.

Barbara Hoffman (left) and Racine Berkow (right).

EMERGENCY ART RECOVERY AND CONSERVATION IN NEW ORLEANS

HEATHER BECKER*

As we all know, on August 29 Hurricane Katrina arrived on the Gulf Coast region of Mississippi and Louisiana with overwhelming force. In the days that followed, New Orleans was devastated by flooding, leading to the evacuation of the city and innumerable individual instances of property damage and loss. By mid-September, as the waters receded, a new wave of recovery and triage experts descended on the city to save the heritage of this culturally significant region. The following discussion describes the role The Chicago Conservation Center was privileged to play in this landmark national recovery effort.

The Chicago Conservation Center (CCC) disaster response team arrived in New Orleans on September 14, 2005 to assist with the rescue and triage of the countless works of art, antiques and fine furniture damaged by Hurricane Katrina. The CCC is a full-service art preservation facility whose staff includes specialists in the conservation of paintings, works of art on paper, antiques, frames, textiles, photographs, objects and murals, as well as members of our disaster response and transportation departments. As a national resource for the restoration of art, we have been involved in hundreds of small and large-scale disasters. Through our past experience, we knew we had to act quickly in order to provide as much assistance as possible.

As our team was on its way to New Orleans, I received a call from one of my fellow panelists, Christiane Fischer, CEO of AXA Art Insurance Corporation. AXA's local clients in New Orleans include The New Orleans Museum of Art (NOMA) as well as many of the city's most prominent local collectors. AXA had already secured the museum itself with armed guards and a generator to maintain a safe climatic environment. Recognizing that both humidity damage and looters posed an immediate potential threat to these significant private collections, AXA asked for our assistance in recovering and transporting them to the museum for temporary safekeeping. Due to the extreme nature of the circumstances, the management of even the most basic logistics of the transportation effort required a comprehensive strategy. The development of an effective plan that could be executed immediately to recover this important property would not have been possible without the intense and positive collaboration of the CCC and AXA.

> " Mold was discovered in an amazing variety of colors — orange, green, purple — including one of the most dangerous, black mold. . ."

Our disaster response team was charged with recovering property from a number of both private homes and businesses, to be either transported to NOMA for safekeeping or brought to the CCC for disaster recovery and conservation treatment. One of the most important factors in the successful recovery of art, antiques and fine furniture is a timely response.

*Heather Becker is the CEO of The Chicago Conservation Center.

FIGURE 1. Walter Wilson, Director of Transportation and Disaster Response, recovers an oil painting infested with mold.

FIGURE 2. Lower portion of a late 18th century English secretary that suffered extreme water-damage.

Rapid changes in temperature and humidity as well as direct contact with water and mold growth can all have an extremely destructive impact on art and furniture. The sooner the works can be removed from the area of damage, triaged and stabilized the better the prognosis for preservation.

The first hurdle to overcome in responding to a disaster situation is gaining access to the property. With the extreme situation in New Orleans, this required the services of special escorts who walked our team through the many security checkpoints which otherwise kept the hundreds of cars in line waiting for hours at a time. Our crew was also equipped with chainsaws and the various tools required to help clear paths through the many fallen trees and mounds of scattered debris blocking roadways.

The high levels of black mold and other dangerous contaminates that pervaded many of the damaged homes and buildings in New Orleans made it necessary for the response team to wear TYVEK suits, gloves, boots and respirators at all times on-site (Fig.1). With no electricity, they also wore headlamps to help negotiate their way through the wreckage as they worked to locate the individual items they were tasked with recovering. The extra clothing and equipment further complicated the already difficult task of recovering the property from buildings with high humidity levels and temperatures that reached 105 degrees Fahrenheit.

Once identified, the furniture (Fig. 2) and art were photographed *in situ* and then moved to a stable area outside of the immediate damage zone to be inventoried and packed for transport. Most of this work took place in neighborhoods which had been evacuated, but our crew was surprised by more than a few homeowners who saw our trucks and requested that we include their work in our transports back to Chicago. Many people had lost so much that the family heirlooms and personal collections they had built over the years had become ever more important for them to save.

". . . it [was] necessary for the response team to wear TYVEK suits, gloves, boots and respirators at all times on-site. With no electricity, they also wore headlamps to help negotiate their way through the wreckage. . ."

FIGURE 3. Helen Conklin, Chief Conservator of Paintings, uses a microscope to examine a series of paintings damaged by Hurricane Katrina.

FIGURE 4. Helen Conklin removes the crazed varnish layer of a water-damaged painting.

In all, we had rotating crews in New Orleans and the surrounding area for almost two months, safeguarding and transporting over 2,500 works to Chicago from private collections, corporations, museums, universities and dealers. The work, ranging from rare, irreplaceable art to purely sentimental items, was carefully packed and transported back to Chicago in secure, air-ride climate-controlled trucks. Upon arrival at the CCC, the items were carefully unloaded, individually documented and triaged by our staff of specialized conservators. The shear volume of items required a thirty-member staff working almost around the clock to stabilize the property before further damage could occur. Fortunately, our system had been well-tested just a year before when we undertook a similar large-scale triage of over 4,000 works from LaSalle Bank's world-renowned photography collection damaged in the fire of December 2004.

Their first task was to separate each work of art from its frame, backing or mounting where necessary, and then slowly reintroduce it to a stable environment. Climate consistency is critical because rapid fluctuations in temperature and humidity can cause items to expand and contract, destabilizing support structures. Maintaining mid-level humidity levels can prevent mold growth and deter insect infestation, while cooler temperatures can minimize natural processes of aging and deterioration. In order to stabilize the property, it was slowly allowed to acclimate to a safe humidity level of approximately 40% and temperature of 68 to 70 degrees Fahrenheit. Once it was stabilized, the triage team began to clean and carefully vacuum the mold and other debris from each item, providing structural supports when necessary. Mold was discovered in an amazing variety of colors – orange, green, purple – including one of the most dangerous, black mold or Stachybotrys. Debris included the usual branches, leaves and feathers as well as unexpected and sobering bits, including children's puzzle pieces and toy fragments.

As the triage phase was completed, assessment of condition began. The conservation staff undertook a thorough examination and testing process that provided the basis for treatment plans developed for each individual item (Fig. 3). These were submitted to the clients for review and approval before work began.

At this point, we anticipate positive results with many of the upcoming treatments (Fig. 4), including everything from noted early pendant portraits to a historically significant map of New Orleans. Over the past months, we have had inquiries from around the world from people wondering what type of work we were able to salvage. The answer is: exceptionally varied collections of paintings, sculpture and works of art on paper ranging from examples of

FIGURE 5. A water-damaged frame, which experienced extensive gilding losses, is carefully returned to its pre-damaged condition.

Little Dutch Masters of the Baroque to 18th and 19th century artists, to examples of 20th Century Expressionism and Regionalism and 21st Century Naïve and Pop art, Photorealism and Abstract Expressionism. We're also preserving collections of fine furniture and antiques from the late European Baroque to Modern American movements (Fig. 5).

> "We have experienced a successful recovery rate of approximately 90% for the items we've examined."

We're looking forward to returning all of the property we've been treating to its rightful place in New Orleans and have been grateful to have learned a great deal during this process. Thus far we have experienced a successful recovery rate of approximately 90% for the items we've examined. We attribute this success to an incredible team effort providing a timely response, proper documentation, safe transport, immediate triage and patient and meticulous conservation attention.

With the threat of another active hurricane season in 2006, it is our hope that through education outreach efforts, such as this forum, we can help other institutions, museums, corporations and collectors put disaster plans in place. This can provide a heightened level of awareness and proactive steps to follow prior to and immediately after disasters occur. We can only hope this unfortunate experience can help us all ensure that our cultural heritage, fine art, antique and furniture losses can be minimized or even prevented in the future.

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HURRICANE KATRINA AND THE VISUAL ARTS
Q & A

Q Ms. Becker, exactly where did the conservation work take place? The triage was at the New Orleans Museum of Art, but after that, were the works transported to Chicago?

A HEATHER BECKER: Yes, a little over 2,500 works were transported to Chicago, and we set up three different locations ahead of time to do the triage.

Q A question for Christiane Fischer. What is the effect on someone's ability to obtain insurance if the proper procedures are not in place? In other words, could you talk more about the practical conclusions to be drawn from your talk?

A CHRISTIANE FISCHER: Everybody is probably closely watching what the marketplace is doing. People who renewed an annual policy in the third quarter were in good shape because those quotations were out before Katrina hit. As you know, insurance companies like AXA Art, which would be considered a primary insurance carrier, turn around and also buy reinsurance. That's why when a catastrophe like Katrina happens probably every major insurance company in the world is affected by it, because they all share in pooling the risks. So, what I am about to tell you now is my own personal view, it's not an industry view, as to what will happen. I think that we will see a harder time for collections that are in what will be considered catastrophe-prone areas. They will have a harder time obtaining insurance at the prices that they are used to. There will be a lot more questions asked, a lot stricter rules and guidelines, and a lot of work will have to be done to show that everything is being done to prevent the worst.

Q I was just in New Orleans for five days with Harvard University. . . . No one's talked about the fact that many of the returning homeowners and residents have no place to commune. What I found was that it was a choice between parking lots for neighborhood meetings or meeting at the Ogden Museum. People find out information about their neighborhoods by going to art openings and book signings. Art is helping to rebuild the community. Do you think that museums are going to help bring back these neighborhoods?

A PATRICIA H. GAY (PG): I think that the art world is going to be just about as strong as ever. Every restaurant that is open is packed, as are the shops; there's a lot of traffic. All of the historic neighborhoods of New Orleans except for the twentieth-century ones, are there, and the people are moving back. We had a gallery night on the first Saturday in October. It was just a few of us, a few galleries on Julia Road, but they were all open. We had another gallery night in November and we had one in December. So I think the art world is going to do well. . . . The people in Mid-City, who have larger houses that were built in the twentieth century but really close together, are not going to abandon those houses. It would be a terrible thing for our country to lose the housing stock that's just sitting there. So we are concerned that not enough action's being taken. In Lakeview, people are meeting in parking lots, but they are meeting, and they are saying: "We are coming back and we want to rebuild, save our neighborhoods."

Q My company, Racine Berkow Associates, presently has a team of ten people in New Orleans who are relocating the State Museum of Louisiana. I was very impressed with the AXA Art response, and the conservator's response, but we're dealing on the state level with the Federal Emergency Management Association (FEMA), and it's a completely different story. On the other hand I am happy to say that, unlike a lot of other companies that are in Louisiana from out of state, we have all local people working for us, including some of the people who were laid off from the New Orleans Museum of Art.

Q I was part of a group of four appraisers, three of whom are still down in New Orleans, who went to do valuation and advise individuals as to the treatment and valuation of their properties. What I find extraordinary is the brain trust here in New York clearly does not appear to be communicating with the populace down there. So what I would like to see happen, if it's possible, is for greater communication with the individuals who are living this nightmare. If we can get through to the Mayor of New Orleans' office and enable him to better disseminate this body of accumulated knowledge to assist the individuals down there, it would be an enormous benefit. I never saw a population that was so unaware of the dangers, risks, and hazards that they faced.

A PG: We were aware. It's a whole other issue to get into why the levees failed, and of course there was a lot of fighting about that in the newspapers. The levee wall was supposed to be 17 feet high, and it was 10 feet, and whose fault was it? The failure had been predicted for a long time; it was a man-made disaster. I think it can be dealt with. I think people are going to move back into these neighborhoods regardless. What they aren't aware of is insurance for their house, and what the policies are going to be, and what building code issues they will have to deal with. There is so much information, I wish we could be having meetings all over the city to help people deal with the financial matters because there is FEMA money, there is insurance money, although in some cases, not much. Still, just to help people with their financial decisions.

Q People are definitely reduced to haves and have-nots. The haves had insurance and the correct type, and the have-nots had insurance, but maybe they had flood insurance and not wind or storm insurance. Maybe they had windstorm and not flood.

A PG: You'd be surprised how many people didn't have the insurance they needed but who were not "have-nots." And the flooding was across the board. It was wealthy; it was very poor; it was in-between; it was black and white. But still, people do need to be educated about this and encouraged, and so we're lobbying for the tax credit for homeowners who renovate historic houses, who restore historic houses. That's just one thing that we'd like to do. We need incentives to get people back to New Orleans and to start dealing with these issues. But the spirit is there. . . . We're optimistic, but when we stop and think about how far we have to go, it is discouraging.

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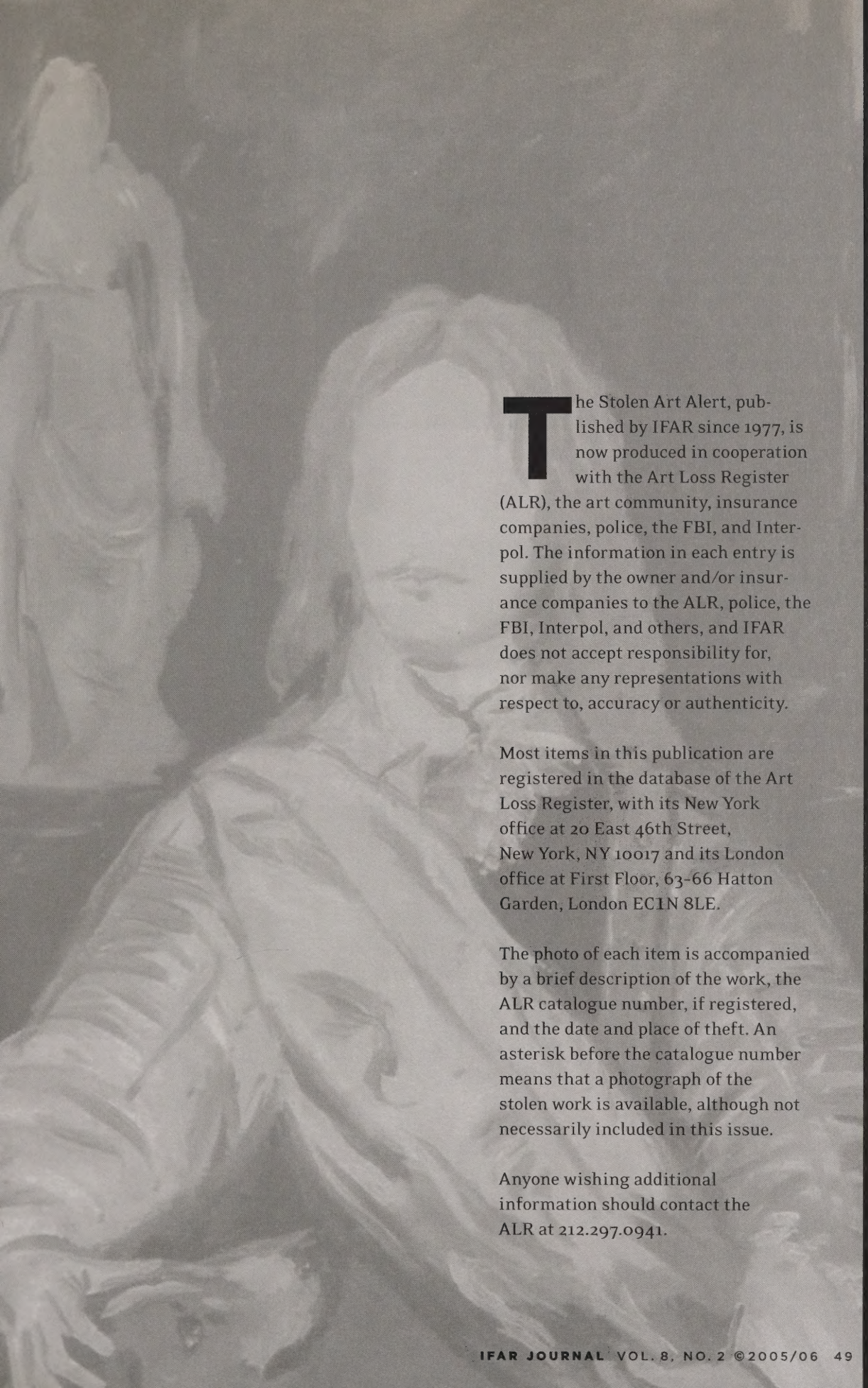


The Stolen Art Alert, published by IFAR since 1977, is now produced in cooperation with the Art Loss Register (ALR), the art community, insurance companies, police, the FBI, and Interpol. The information in each entry is supplied by the owner and/or insurance companies to the ALR, police, the FBI, Interpol, and others, and IFAR does not accept responsibility for, nor make any representations with respect to, accuracy or authenticity.

Most items in this publication are registered in the database of the Art Loss Register, with its New York office at 20 East 46th Street, New York, NY 10017 and its London office at First Floor, 63-66 Hatton Garden, London EC1N 8LE.

The photo of each item is accompanied by a brief description of the work, the ALR catalogue number, if registered, and the date and place of theft. An asterisk before the catalogue number means that a photograph of the stolen work is available, although not necessarily included in this issue.

Anyone wishing additional information should contact the ALR at 212.297.0941.

STOLEN ART

PAINTINGS

49 VLADIMIR CORA (Mexican, 20th century). *Persianas*. Oil on canvas. 47" x 39". *N05.223. Stolen from a private residence in Sylmer, CA, November 2004.

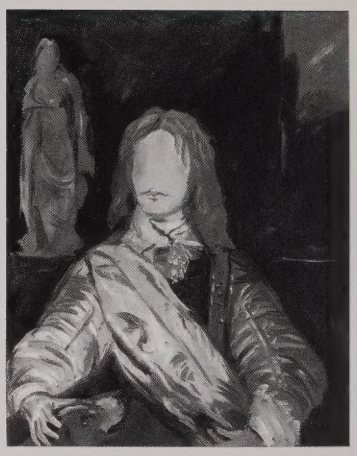
50 KAREN KILIMNIK (American, b.1962). *The President Posing with the Statue of Venus*. Oil on canvas. 14" x 11". *N05.243. Stolen from a New York art dealer at the Art Fair in London, October 2005.

51 JOHAN PASCH, THE ELDER (Swedish, 1706-1769). *Tessinska Palatset*. Oil on wood. 14.96" x 12.6". *L05.632. Stolen from a display at City Hall in Stockholm, Sweden, October 2005.

52 GUSTAF SODERBERG (Swedish, 1799-1875). *Stockholm Stream & the Opera House*. Oil on canvas. 12.99" x 15.98". *L05.645. Stolen from a display at City Hall in Stockholm, Sweden, November 2005.

53 MADELEINE ROUART (French, 1896-1986). *Country Street Scene*. Oil on canvas. 25.5" x 20.5". *N05.256. Stolen during a burglary in Los Angeles, CA, August 2005. See also items 70 and 71 below.

49



50

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52

53

*Numbering for the year 2005/2006 Cumulative Index of Stolen Art began with the last issue, Vol. 8, no. 1.

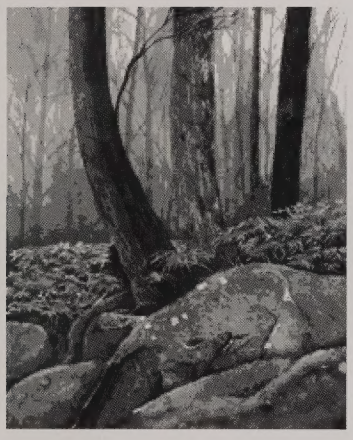
54

55

54 *Springs Winter* (Reported by the owner as being by Jackson Pollock; NOT listed in the Jackson Pollock Catalogue Raisonné.) Oil on canvas. 40" x 32". *No5.264. Stolen while on loan to the Everhart Museum, Scranton, PA, November 18, 2005. See also item no. 65 below.

55 Emiliano Gironella Para (Mexican). *El Pombo.* 67" x 72". Stolen from a Miami, FL residence on December 31, 2005. Interpol no. 20060201861.

The following two paintings were among eight or nine original works by Marc Postlewaite (American, 20th century) stolen from his gallery, Nature's Painter, in Gatlinburg, TN on November 21, 2005.



56

57

56 *Moss Rock.* Watercolor.

57 *Still of Winter.* Watercolor.

The following two paintings by Ilona Gansovskaya (Russian, 20th century) were stolen from an open house sale in Hollywood, CA, May 2004 (*No5.257):

58

59

58 *Accident on the Lake.* Oil on canvas. 55" x 79".

59 *Our House is a Farm.* Oil on canvas. 63" x 79".

The following paintings were among the works of art and decorative items stolen on February 24, 2006 from the Chacara do Ceu museum of the National Artistic and Historical Patrimony Institute (IPHAN) in Rio de Janeiro by four armed men possibly carrying explosives as a Carnival parade passed by the museum. Interpol no. 20060203316:

60

61

60 SALVADOR DALÍ (Spanish, 1904-1989). *The Two Balconies*, 1929. Oil on panel. 23.5 x 34.5 cm.

61 HENRI MATISSE (French, 1869-1954). *The Luxembourg Gardens*, 1905. Oil on canvas. 40.5 x 32 cm.

62 PABLO PICASSO (Spanish, 1881-1973). *The Dance*, 1956. Oil on canvas. 100 x 81 cm.

63 CLAUDE MONET (French, 1840-1926). *Marine*, ca.1880-90. Oil on canvas. 65 x 91 cm.

62

63

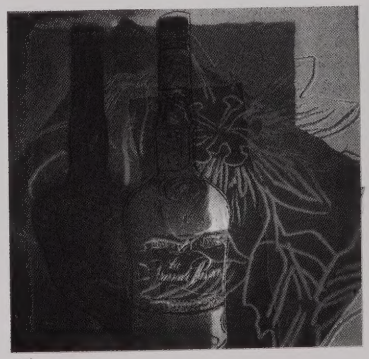
MIXED MEDIA

64 TOM WESSELMAN (American, 1931-2004). *Monica Lying on Her Back*. See color photo on inside back cover.

WORKS ON PAPER

65 ANDY WARHOL (American, 1928-1987). *La Grand Passion*, 1989. Silksreen. Apparently accepted as a Warhol. *No5.264. Stolen along with item no. 54 above while on loan to the Everhart Museum in Scranton, PA, November 18, 2005.

66 HENRI-EDMUND CROSS (French, 1856-1910). *Rochers au Trayas*. See color photo on inside back cover.



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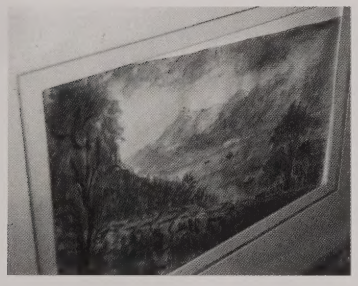
70

The following three works were stolen while in transit to London, England in October 2005 (*L05.651):

67 PIERRE BONNARD (French, 1867-1947). *Nu Couché.* See color photo on inside back cover.

68 EDOUARD VUILLARD (French, 1868-1940). *Coin d'Interieur.* Pastel on gray paper. 9.06" x 9.76".

69 RAOUL DUFY (French, 1877-1953). *Rue Chaude à Marseille.* See color photo on inside back cover.



71

The following two works by MADELEINE ROUART (French, 1896-1986) were stolen during a burglary in Los Angeles, CA, August 2005 (*N05.256). See also item 53 above:

70 *Landscape with Red Roofed Houses Framed by Trees.* Watercolor. 26" x 21".

71 *Landscape with Lake and Trees.* Watercolor. 25.25" x 27.5".

72

72 The four engravings at left were among 11 such works stolen from the Jose Maria Jesuitic Museum, Cordoba Province, Argentina on October 27, 2005. Interpol no. 20051117498/GXC (images but no descriptions provided).

PRINTS, LITHOGRAPHS

The following two works of art were stolen from a gallery in Palm Desert, CA on December 20, 2006:

73 MARC CHAGALL (Russian/French, 1887-985). *The Tribe of Dan*, 1964. Lithograph. Framed. Approx. 15" x 15".

74 PABLO PICASSO (Spanish, 1981-1973). *Femme regardant par la fenêtre,* 1959. Linocut. Framed. 24 3/8" x 29 9/16". Signed in pencil and numbered 24/50.

73

74

SCULPTURE

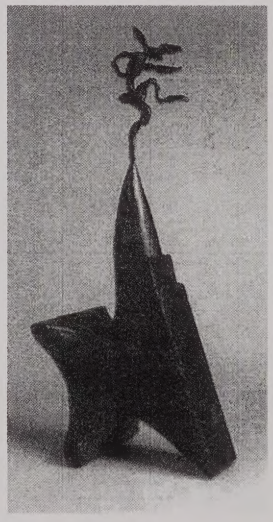
75 BARRY FLANAGAN (Welsh, b.1941). *Small Nijinksi on Anvil Point.* Bronze. 28.23" x 8.5" x 12.48". *L05.643. Stolen in England.

76 HENRY MOORE (English, 1898-1986). *Reclining Figure.* See color photo on inside back cover.

The following two statues by FERDINAND PREISS (German, 1882-1943) were stolen from a private residence in Sussex, England, October 2005 (*L05.624):

77 *Sonny Boy.* Patinated bronze with ivory on green marble.

78 *Hoop Girl.* Patinated silver and bronze with ivory on green marble.



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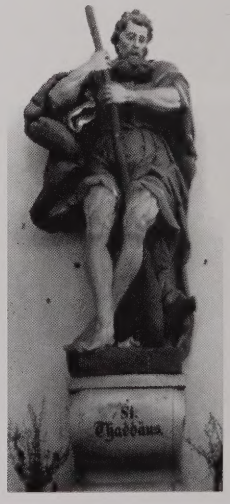

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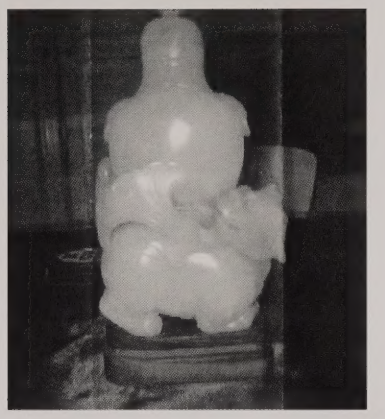


81

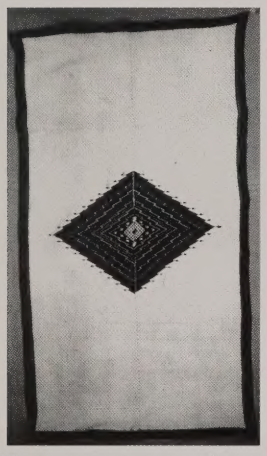
The following two statues were stolen from the Church of St. Anna, Andelska Hora, Bruntal, the Czech Republic, sometime between January 1971 and January 2001. Interpol no. 20051220505/GXC. See also item no. 84 below.

79 *St. Juda Tedeas* (18th century). Polychrome wood. Ht: 155 cm.

80 *St. Jan Nepomucky* (18th century). Polychrome wood. Ht: 155 cm.

Asian Art

81 *Vase and Chimera* (Chinese). White nephrite jade. 8.5" x 4.75". *No5.188. Stolen from a museum in Las Vegas, NV, August 2005.



82

83 A

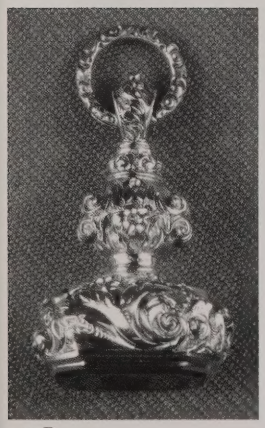
Textiles, Tapestries

82 *Serape textile.* Wool and cotton. *No5.222. Stolen while on loan to Loyola Marymount University, Los Angeles, CA in January 1973.

DECORATIVE ARTS

Gemstones, Jewelry

83 A & B *Napoleonic Fob Seal* (French, 19th century). Amethyst and yellow gold. 1.46" x 0.63". *Lo5.592. Stolen from a gallery in London, England in September 2005.



83 B

84

85

Miscellaneous

84 *Candlestick* (18th century). Wood. Ht: 87 cm. Stolen from the Church of St. Anna, Andelska Hora, Bruntal, the Czech Republic sometime between January 1971 and January 2001. Interpol no. 20051220505/GXC. See also item nos. 79 and 80 above.

Silver

85 *Chalice.* Wt: 0.506 kg. Stolen from the Church of St. Spiridon, Botosani County, Bucharest, Hungary on October 7, 2005. Interpol no. 20051017070.

86 *Jewish Footed Tumbler for Kiddush*, c.1890 (German). Ht: 14.5 cm. Wt: 152 g. Inscriptions/markings: Half-moon and crown and "800." Stolen from a Jewish museum in Prague, The Czech Republic sometime between January 1, 2004 and July 19, 2005. Interpol no. 20051016637.

Musical Instruments

87 LUIGI MOZZANI (Italian, 1869-1943). *Violin*. Maple and spruce. 14.7" x 6.57" x 4.45". *N05.224. Stolen from a private residence in Los Angeles, CA in June 2004.

86

87

MISSING ART

Works On Paper

3 OSKAR LASKE (Austrian, 1874-1951). *Halle ander Sale*. Watercolor on canvas. 9.5" x 11.5". *N05.244. Painting lost at Newark Airport, Newark, NJ. Reported missing, October 2005.

3

4

4 PAUL MAZE (French, 1887-1979). *Guards Band in Greatcoats*. Watercolor on paper. *L05.703. Discovered missing after a changeover of staff at a London guards barracks.

5 AMEDEO MODIGLIANI (Italian, 1884-1920). *Caryatid*. Gouache and pencil on paper. *N05.260. Reported missing from a warehouse in New York, NY, August 2005.

5

6

Prints, Lithos

6 HENRI MATISSE (French, 1869-1954). *Nu de dos aux jambes coupées*. Lithograph on Japan paper. 16.14" x 10.75". *L05.634. Lost in transit between London and Zurich.

*Numbering for the year 2005/2006 Cumulative Index of Missing Art began with the last issue, Vol. 8, no. 1.

7

8

Sculpture

7 MARGARITA CHECA (Peruvian, b.1950). *Ship of Oblivion*. Olivewood and mahogany. 29" x 68" x 23". *N05.259. Reported missing from a gallery in Santa Monica, CA, January 2005.

DECORATIVE ARTS

Ceramics

8 *Urbino Majolica Plate*. Diam: 8.5". *N05.206. Reported missing, January 2005.

RECOVERED ART

7

8

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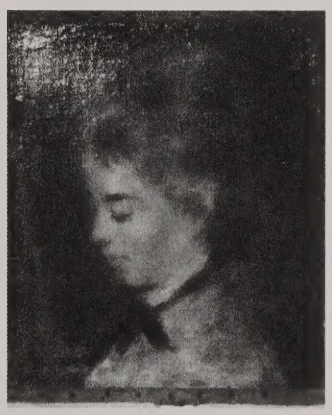

10

7 BENVENUTO CELLINI (Italian, 1500-71). *Saltcellar (Saliera)*, c.1540-44. Gold, enamel, and ebony. 26 x 33.5 cm. Stolen on May 11, 2003 from the Kunsthistorisches Museum, Vienna. Recovered by the Austrian police on January 21, 2006. See story on p. 2, this issue.

The following three works, among 23 works of art stolen from the National Art Museum in Buenos Aires, Argentina on December 25, 1980 (*81.20), were recovered in 2005 with the help of the Art Loss Register (ALR) after they were offered for sale to a gallery in Paris. They were returned to Argentina's Ministry of National Culture on November 14, 2005:

8 PAUL CÉZANNE (French, 1839-1906). *The Winding Road*, 1872-77. Watercolor. 48.5 x 31 cm. Ref: Venturi. 1556. *81.20.1.

9 PAUL GAUGUIN (French, 1848-1903). *The Cry (The Call)*. Charcoal on cream paper. 44 x 36 cm. Signed l/l. *81.20.5.

10 PIERRE AUGUST RENOIR (French, 1841-1919). *Head of Young Girl (Mme. Henriette Henriot)*, 1876. Oil on canvas. 30 x 26 cm. Signed l/l.Ref: Daulte, 183. *81.20.7.

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*Numbering for the year 2005/2006 Cumulative Index of Recovered Art began with the last issue, Vol. 8, no. 1.

The following three paintings by HEINRICH BURKEL (German, 1802-1869), part of a group of 50 paintings stolen from the Pirmasens City Museum, Pirmasens, Germany in 1945, after they had been moved to a air-raid shelter for safekeeping, were recovered in October 2005 after a German museum director, who spotted the works advertised for sale on the Internet by a Pennsylvania auction house, alerted the FBI:

11 *The Amalfi Cave*, c.1845

12 *After the Hunt*, c.1830.

13 *The Horse Round-up*, c.1861-63.

11

12

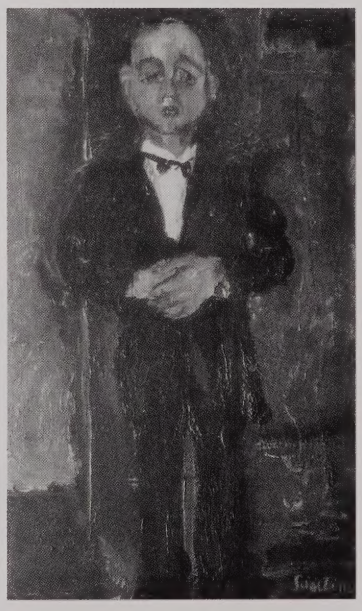
13

The following six paintings, stolen in 1978 from the residence of Michael Bakwin in Lenox, Massachusetts, were registered in IFAR's database and recovered in 2005 with the help of the ALR. All but the two Jansems had been put up for sale at Sotheby's London. A seventh painting, Paul Cézanne's *Bouilloire et Fruits*, c.1888-90 (*N78.39.1), was recovered in 1999, also with the help of the ALR:

14 CHAIM SOUTINE (Lithuanian/French, 1893-1943). *Portrait d'un Jeune Homme*. Oil on canvas. 18 ½" x 15". *N78.39.3.

15 CHAIM SOUTINE (Lithuanian/French, 1893-1943). *Fillette en Robe Rouge*, 1927. Oil on canvas. 24" x 12 ½". *N78.39.4

16 MAURICE UTRILLO (French, 1883-1955). *Maison Rouge*, c.1907. Oil on panel. 60.5 x 73.5 cm. *N78.39.2.



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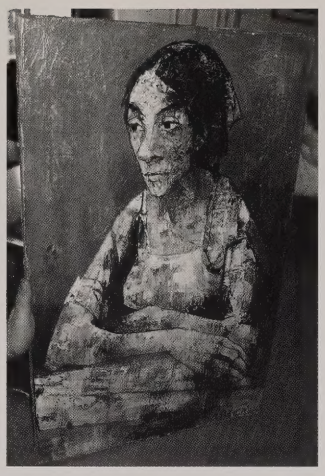
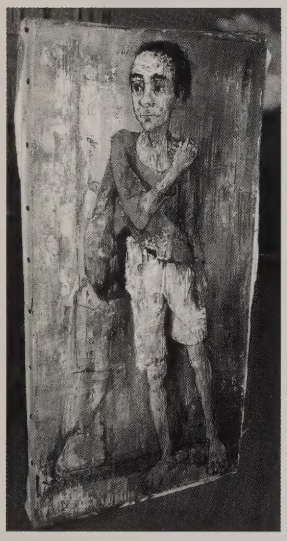


18

17 MAURICE DE VLAMINCK (French, 1876-1958). *Fleurs*. Oil on canvas. 21" x 14 ½". *N78.39.5.

18 JEAN JANSEM (French, b.1920). *Seated Woman*, 61" x 37.5". *N78.39.6.

19 JEAN JANSEM (French, b.1920). *Boy*. 50" x 25". Signed. *N78.39.7.



19

ERRATUM

In the last issue of *IFAR Journal* (Vol. 8, no. 1), on page 63, the image for item 5 in Recovered Art, Francisco de Goya's *Count Ugolino*, was incorrect. The correct image appears at left.

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64

66

67

69

76

STOLEN ART

64 TOM WESSELMAN (American, 1931-2004). *Monica Lying on Her Back*. Enamel on cut-out steel. 6.73" x 14.88". *L05.694. Stolen from a display at a London gallery in December 2005.

66 HENRI-EDMUND CROSS (French, 1856-1910). *Rochers au Trayas*. Watercolor on off-white wove paper. 4.02" x 6.5". *L05.729. Stolen from an art gallery in London, England, December 2005.

The following two works on paper were stolen while in transit to London, England in October 2005. (*L05.651). See also item no. 68 on p. 53, this issue:

67 PIERRE BONNARD (French, 1867-1947). *Nu Couché*. Pastel on gray paper. 25.59" x 31.5".

69 RAOUL DUFY (French, 1877-1953). *Rue Chaude à Marseille*. Gouache on paper. 12.8" x 9.84".

76 HENRY MOORE (English, 1898-1986). *Reclining Figure*. Bronze. W: 84". *L05.701. L: 11'. Wt: 2 tons. Removed from the grounds of the Henry Moore Foundation in Perry Green, Much Hadham, Hertsfordshire, England on December 15, 2005 after three men, using a crane, loaded the statue onto the back of a truck.

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